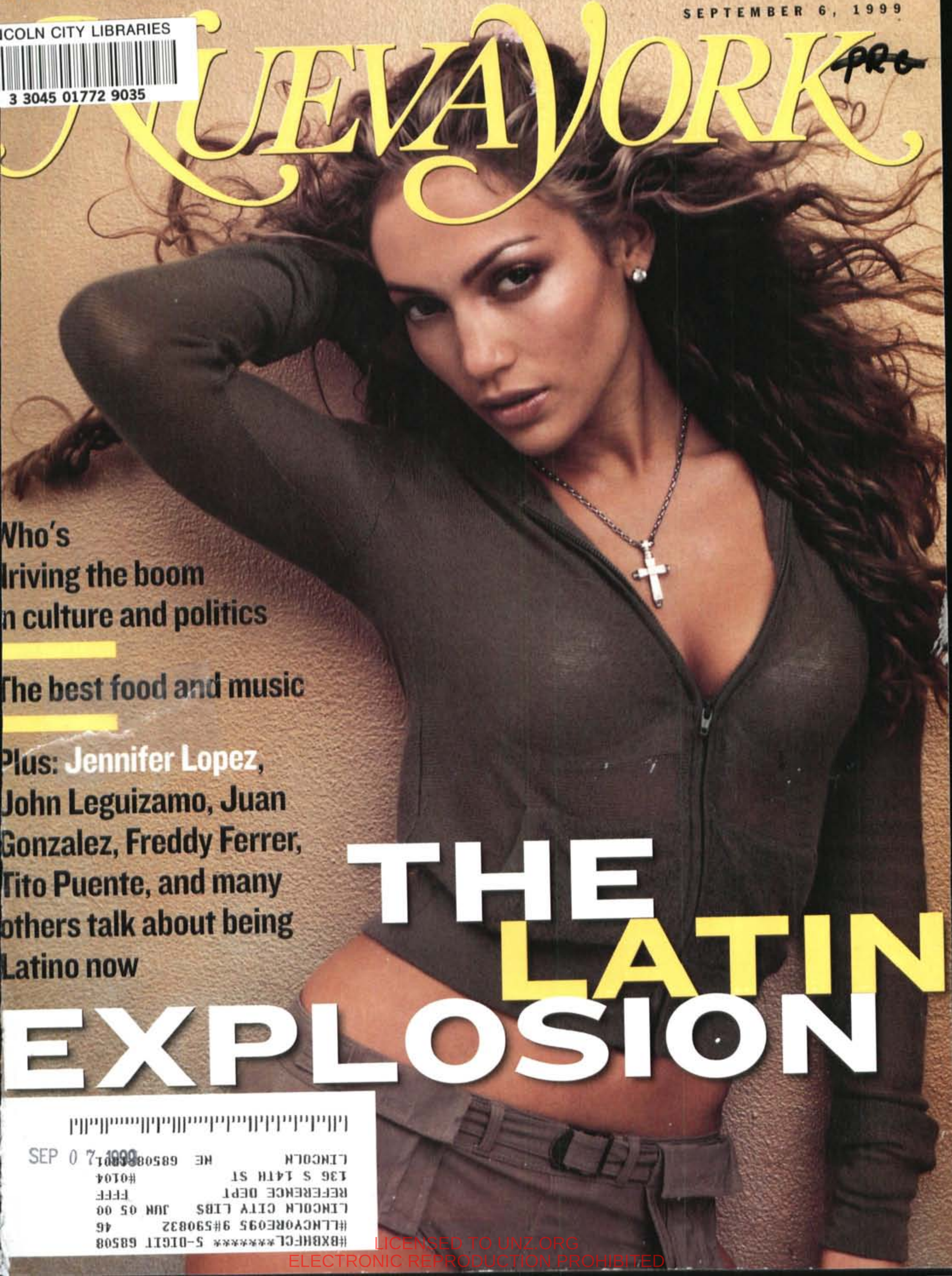
SIDE THE INTERNET IPO MACHINE BY NATHANIEL WICE

SEPTEMBER 6, 1999

NUEVA YORK

PR-6

COLN CITY LIBRARIES
3 3045 01772 9035



Vho's
riving the boom
n culture and politics

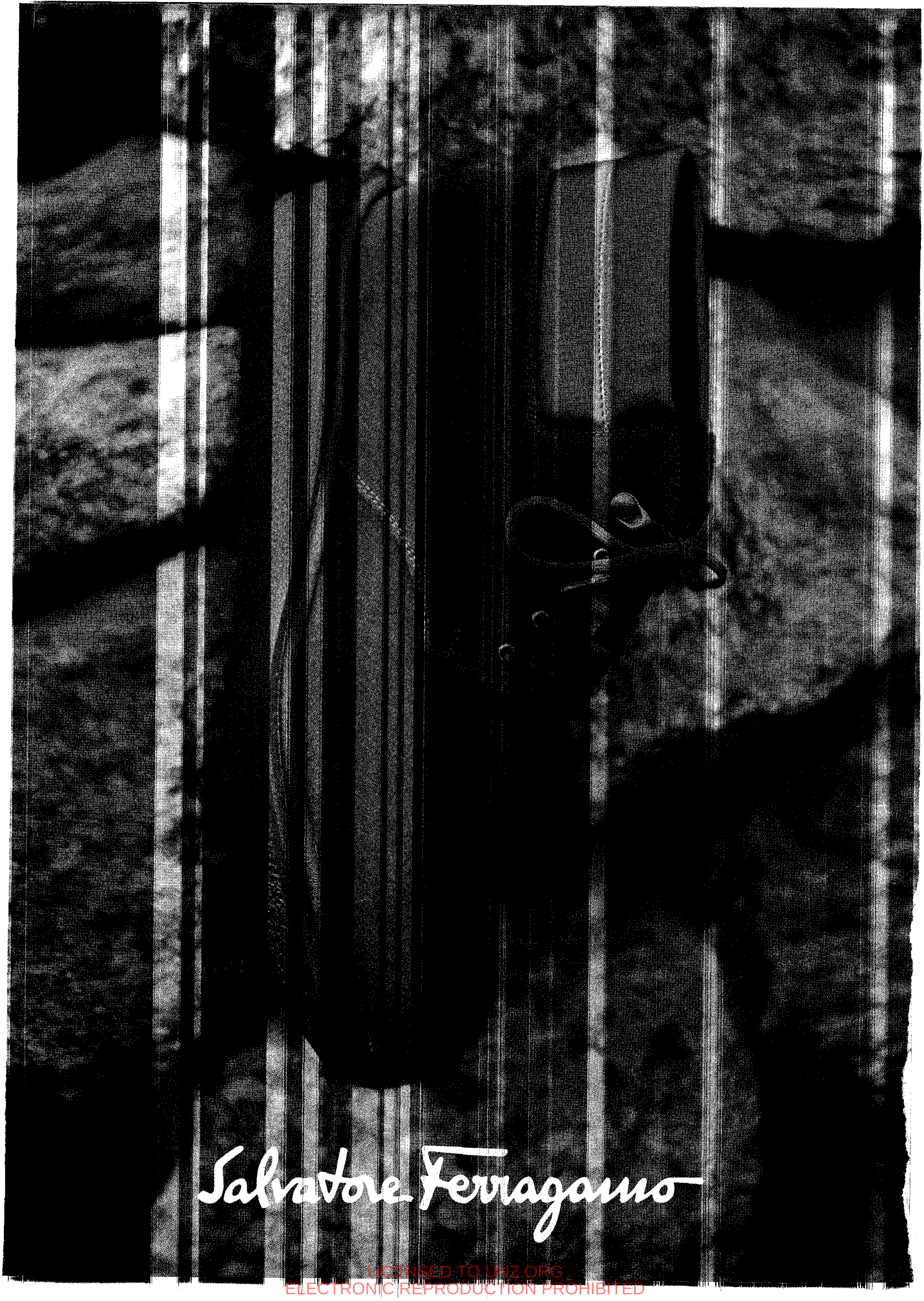
he best food and music

lus: Jennifer Lopez,
John Leguizamo, Juan
Gonzalez, Freddy Ferrer,
Tito Puente, and many
others talk about being
Latino now

THE LATIN EXPLOSION

SEP 0 7 1999
LINCOLN NE 68508
136 S 14TH ST #0104
REFERENCE DEPT FFFF
LINCOLN CITY LIBS JUN 05 00
#LNCYORE095 9#590832 46
#BXBHFCL******* 5-DIGIT 68508
ELECTRONIC REPRODUCTION PROHIBITED

New York · Beverly Hills · Chicago · South Coast Plaza · Palm Beach
Bal Harbour · Las Vegas · Maui · Honolulu · Vancouver


Salvatore Ferragamo

stretch your instincts for fall

This is the season to stretch your style further. Banish black for a day — drench yourself in color.

LINDA ALLARD FOR ELLEN TRACY

3/4-length double-face wool felt coat in billiard. 2-16. $495
Extra fine merino wool funnel neck sweater in goldenrod. S-XL. $145
Wool crepe slim skirt in bayleaf. 2-16. $175

On 3 in Herald Square only.
All items imported.

Join us at Herald Square for the fashion event of the season — our runway fashion show with *New Woman* magazine, co-hosted by Emme of E! Fashion Emergency. Get a sneak peak at the season's hottest trends and meet the winners of our *New Woman* Fashion Emergency Makeover as they walk the runway at our show. E! Entertainment Television will be on hand to capture all the action which will be aired on an upcoming episode of E! Fashion Emergency. Seating is limited, to RSVP please call 212-494-3827.

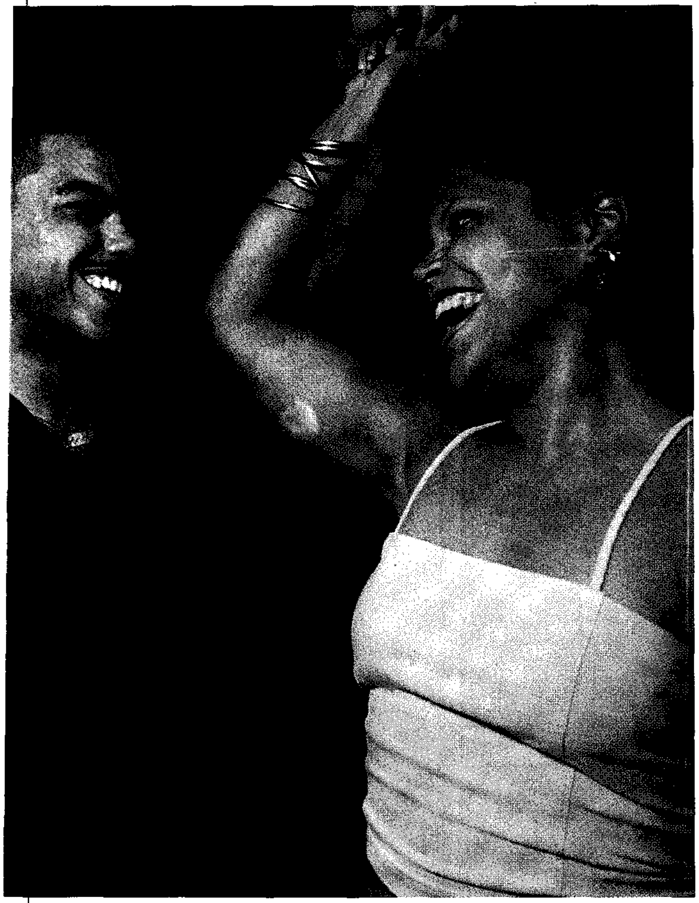
Thursday, September 16 at 6pm
On 3, Herald Square

macy's

Macy's By Appointment: Call Linda Lee and her personal shoppers for details: 212-494-4181

Contents September 6, 1999

THE LATIN EXPLOSION



22 Hispanic Heat

A fad or the future? This summer, the country went crazy for all things Latino; New Yorkers, of course, get the best of all 22 worlds.

24 The Star Next Door **By Nancy Jo Sales**

Before she was a Hollywood actress, a *Billboard* queen, or Puff Daddy's significant something, Jennifer Lopez was a Boricua from the Bronx.

28 Latin Oral

Daisy Fuentes, Carolina Herrera, Tito Puente, and others talk about the bad old days, current stereotypes, and the crossover phenomenon.

33 Political *Futbol*

East Harlem is in danger of losing its place as the spiritual and political home of Puerto Rican New Yorkers, reports **Craig Horowitz. Michael Tomasky** describes how county Democratic leader Roberto Ramirez made the Bronx matter again and calculates Fernando Ferrer's mayoral odds.

40 A Place at the Table

By Rob Patronite and Robin Raisfeld

If your experience of Latin American cuisine is limited to expense account dinners at Patria or takeout from Burritoville, read on.

44 The Mix-It Men **By Ethan Brown**

By splicing electronica with Latin rhythms, Masters at Work have won a worldwide following.

46 Beyond 'La Bamba' **By Barry Yourgrau**

The clubs, D.J.'s, and record stores to go to for authentic Latin sounds.

Gotham

13 *Visionaire* takes on the Condé Nast fashion fiefdom

18 Gotham Style

Literate lingerie; E.vil looks

Departments

20 The Bottom Line
Nathaniel Wice

Venture-capitalist firm Flatiron Partners is making money faster than it can find places to invest it

Marketplace

50 Best Bets
Corky Pollan

Burberry pouches; a real deal on fake fur

52 Sales & Bargains
Shyama Patel

Where to buy book bags that won't burst your budget

The Critics

53 Movies
Peter Rainer

In *The Muse,* Albert Brooks himself lacks inspiration

55 Books
Walter Kirn

A novel about Hitler, no matter how well written, is destined to be diverting in the wrong way

57 Theater
John Simon

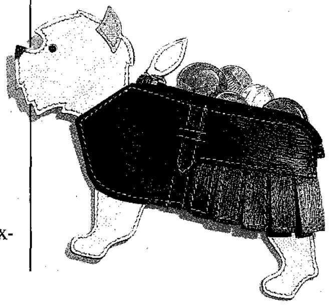
Kat and the Kings is a sorry excuse for a musical revue

58 Dance
Tobi Tobias

The White Oak Dance Project is hamstrung by Mikhail Baryshnikov's increasing age

59 Pop Music
Ethan Brown

So-what sampling and sourpuss lyrics make Puff Daddy's new *Forever* unlistenable



Cue

61 Kool Keith and the Ultramagnetic MCs; Bop-the-Mayor

Misc.

Letters........8
Intelligencer *by Beth Landman Keil and Deborah Mitchell*........11
***Guardian* Crossword**........104
'Cue' Crossword *by Maura B. Jacobson*........104
Classified........92
Strictly Personals........99

Visit newyorkmag.com

Now online: extensive archives, plus Web exclusives including our daily event pick, "Stephanie's Surf Report" (our daily Website pick), "First Words" for bibliophiles, daily New York trivia, and our helpful *Subscriber Service Center.*

SEPT. 6, 1999—VOL. 32, NO. 34. Periodicals postage paid at New York, New York, and additional mailing offices. New York (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation,444 Madison Avenue, New York, New York 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.** Printed in the U.S.A.

Photographs: top, Evan Kafka; bottom, Tommy Naess.

Cover: Photograph by Tony Duran/Artist Group Management. Hair by Oribe/Oribe Salons; makeup by Matthew VanLeeuwen for Artists; fashion styling by Andrea Lieberman, represented by Margaret Maldonado. Olive cashmere hooded cardigan from Ralph Lauren Collection; khaki cargo bikini bottom from Ralph Lauren Swimwear.

AS AN EGG DONOR,
YOU CAN GIVE
THE GIFT OF LIFE.

Seeking healthy women, ages 21-32, to donate eggs to infertile couples. $5,000 compensation for your time and effort.

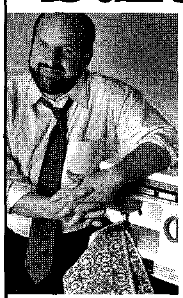
Treatment cycle monitored at Reproductive Medicine Associates on the Upper East Side.

For more information on being an egg donor, please call **1 (800) 824-3123.**

REPRODUCTIVE MEDICINE ASSOCIATES, LLP
58 East 79th Street, New York, NY 10021

Associated with
The Institute for Reproductive Medicine and Science of Saint Barnabas Medical Center

Richard's Storewide Sale is all sewn up.



New York Magazine's *Material Man* is offering material savings on the whole nine yards.

Draperies, Slipcovers & Reupholstery: 25% Off labor

Balloon & Roman Shades: 20% Off labor
Excludes fabric & installation

Upholstered Headboards in selected styles: $395
Twin, Full, Queen, King size: $495
(were $495-$695) Excludes fabric & installation

Floor Sample Furniture: 40-60% Off

Special Order Furniture: 40% Off

In-stock Fabrics: 30-50% Off

Richard's
INTERIOR DESIGN
1390 Lexington Ave. (92nd St.)
(212) 831-8645
www.richardsinteriordesign.com
Sale prices on new orders only. C.O.M. fabrics additional cost.
Sale ends 8/31/99

American Park
AT THE BATTERY
RESTAURANT AND CATERING
ACROSS FROM 17 STATE ST • INSIDE BATTERY PARK
HARBOR VIEWS • (212) 809-5508 • VALET PARKING

Park View
RESTAURANT
At The Boathouse in Central Park; 72 St. & Park Drive North
Exquisite Cuisine In Central Park
212 988-0575

For Reservations:
212-246-6773
212-246-6788

863 Ninth Avenue
Corner of 56th St
Fax: 212-977-3857

Bello
Northern Italian Cuisine
Free Parking for
Dinner Customers from 5 pm
ZAGAT 99

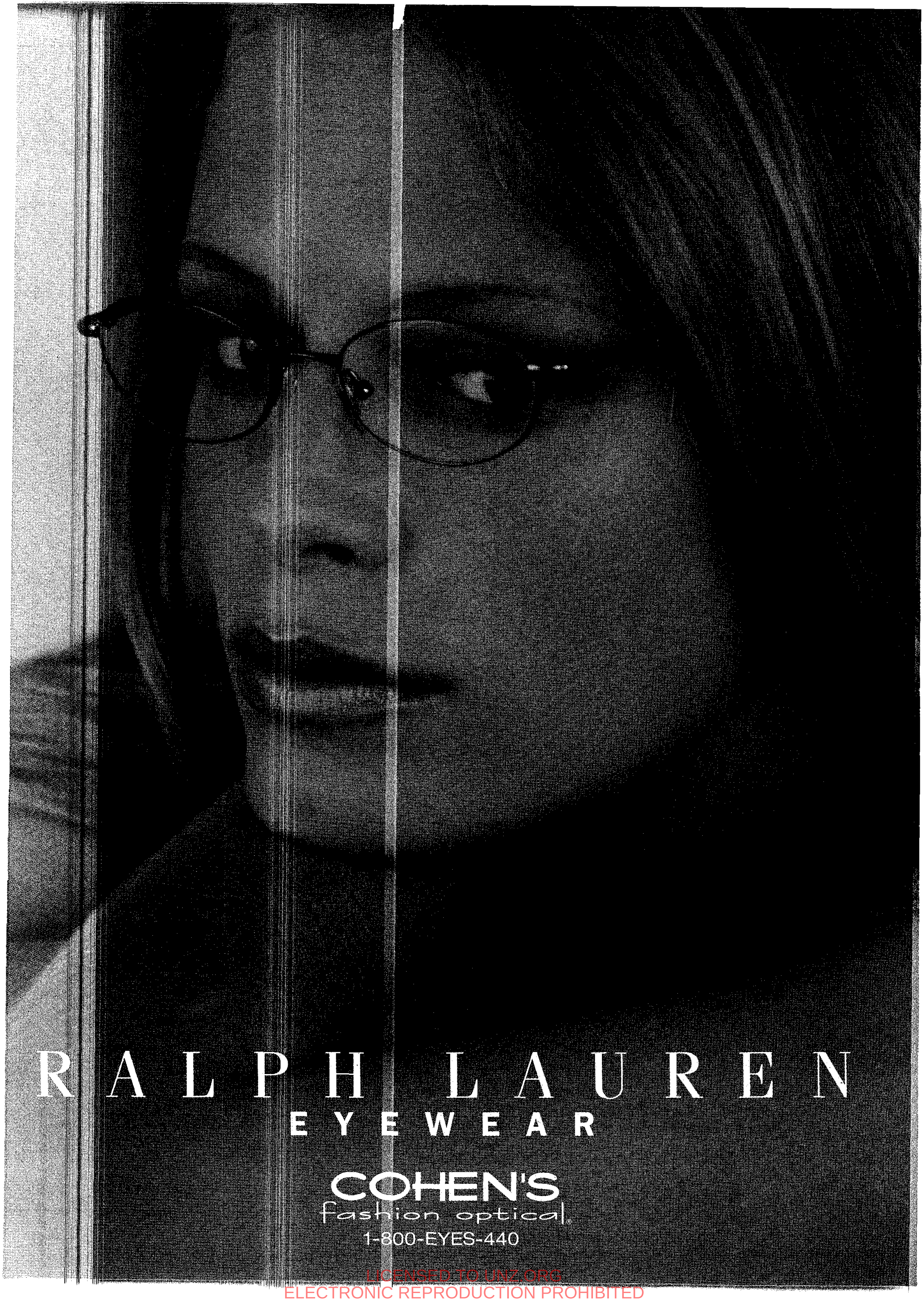
PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller
MANAGING EDITOR
Sarah Jewler
EXECUTIVE EDITOR
John Homans
DEPUTY EDITOR
Maer Roshan
DESIGN DIRECTOR
Michael Picón
FEATURES EDITORS
Phoebe Eaton, Jeremy Gerard
Mark Horowitz, Marion Maneker
SENIOR EDITORS
Robert Levine, Jessica Lustig, Matthew Weingarden
CONTRIBUTING EDITORS
Nina Burleigh, Rene Chun, Doug Cooper, Peter G. Davis
Nikki Finke (West Coast Editor), Samuel G. Freedman
Ralph Gardner Jr., Meryl Gordon, Gael Greene,
Vanessa Grigoriadis, Michael Gross, Tony Hendra
Craig Horowitz, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peggy Edersheim Kalb
George Kalogerakis, Peter Kaminsky, Beth Landman Keil
David D. Kirkpatrick, Walter Kirn, Eric Konigsberg
John Leonard, John Lombardi, Mary Ann Madden
Deborah Mitchell, Peter Rainer, Hal Rubenstein
Nancy Jo Sales, Kate Sebbah (Fashion), John Simon
Christopher Smith, Mark Stevens, Tobi Tobias
Michael Tomasky, Sheila Weller, Alex Williams, Michael Wolff
CULINARY EDITOR
Gillian Duffy
BEST BETS EDITOR
Corky Pollan
INTERIOR DESIGN EDITOR: Wendy Goodman
PRODUCER, SPECIAL PROJECTS
Jordan Schaps
FASHION MARKET EDITOR: Shyama Patel
ASSISTANT MANAGING EDITOR
Robert Patronite
STAFF WRITERS
Sarah Bernard, Ethan Brown, Barbara Ensor
Robert Kolker, Ariel Levy, Edith Newhall
Robin Raisfeld, Jennifer Senior, Ethan Smith
ASSOCIATE EDITORS
Christopher Bonanos, Michael Steele
ASSISTANT EDITORS
Maura Egan, Sam Grobart
Brett Kelly, John Kline, Claire Perrault
REPORTERS
Boris Kachka, Erika Kinetz, Anna Rachmansky
EDITORIAL COMMUNICATIONS MANAGER: Amy Boshnack
EDITORIAL ASSISTANTS
Suzanne D'Amato, Laura Georgio
Logan Hill, Nicholas Meyer
DEPUTY ART DIRECTOR: Michele Parrella
ART PRODUCTION DIRECTOR: Eugene R. Tooman
ASSISTANT ART DIRECTORS: Petros Petrou, Jessica Power
DESIGNER: Amy Helin
PHOTO RESEARCHER: Lauren Reichbach
ART DEPARTMENT MANAGER: Ulrika Thunberg
ART STAFF
Josh Bernstein, Steven Davis, Gerald Echevarria
COLOR PRE-PRESS MANAGER: Alejandro Gomez
INFORMATION SYSTEMS DIRECTOR: Daniel J. Smith
SENIOR DESKTOP SYSTEMS ANALYST
Jerry Sabatino
DESKTOP SYSTEMS ANALYST: Edward Rivera
PRODUCTION DIRECTOR: James B. Reffler
PRODUCTION MANAGER: Jason M. Sussman
PRODUCTION COORDINATOR: Erin Carney Young
CLOSING COORDINATOR: Sean M. Griffith

newyorkmag.com
EDITORIAL DIRECTOR: Marion Maneker
SENIOR PRODUCER: Stephanie Saulmon
ASSISTANT PRODUCER: Luisa Colón
CONTRIBUTING EDITOR: Angie Maximo

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, Smart City, The Sporting Life, The Underground Gourmet, and The Urban Strategist. **Copyright © 1999 by PRIMEDIA Inc. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: William F. Reilly, Chairman and CEO; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.


RALPH LAUREN
EYEWEAR
COHEN'S
fashion optical
1-800-EYES-440

Lenses that are right in any light.

Transitions®

$75 OFF
— By Combining —
$25 OFF Transitions® LENSES
All Prescriptions
AND
$50 OFF Any Frame
With Prescription Lens Purchase

Not valid with any other sales, vision plans or specials. Offer ends [illegible]
Transitions is a registered trademark of Transitions Optical, Inc.

DISPOSABLE CONTACT LENSES
$79 4 Boxes (24 Lenses)

COHEN'S
fashion optical®

1-800-EYES-440

Over 100 Locations Including:
Manhattan, Long Island, Queens, Bronx, Brooklyn, Staten Island, Rockland & New Jersey.

NEW YORK

PUBLISHER
Alan Katz
ADVERTISING DIRECTOR Ginger Sutton
BUSINESS DIRECTOR Betsy Cronen
SALES DEVELOPEMENT MANAGER: Ron Stern
RETAIL MANAGER: Jana Hollingshead
ACCOUNT MANAGERS
Jennifer Fishman, Hollis Fuller, Caryn Ormsten, Cara Rubin
Claudia Ryan, Susan Sagan, Leslie Weiss
BUSINESS COORDINATOR: Michele Romano-Real
SALES ASSISTANTS: Alicia Cooke, Amy Dichter
Kristin Grossnickle, Kristen Mell, Marnie Roth
MIDWEST MANAGER: Jill Dryer, 312-832-6840
DETROIT: Traci Lorio, 248-353-2537
WESTERN STATES AND TEXAS: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-02-31-16-62
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
COORDINATOR: Kathy Ferguson
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
PROMOTION DIRECTOR: Michelle Lord Rago
SPECIAL EVENTS DIRECTOR: Gerry Napoli
SPECIAL SECTIONS DIRECTOR: Christy Casamassima
MERCHANDISING: Jenna Bertocchi, Sarah K. Ellis
PRODUCTION: Heather J. Karp
ART DIRECTOR: Ilene Segal
DESIGNERS: Naomi Kushman, Rachel Meltzer
COORDINATOR: Stefanie Shore
ASSISTANT: Mary Ambrosavage
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Sarah Seroussi
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan, Kristen Cappadona
Tim Hyde, Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Heather Schultz, Greta Turken
CIRCULATION
MANAGER, CONSUMER MARKETING: Sarah Jack
MANAGER, AGENCY: Nona Gilmartin
ASSOCIATE MARKETING MANAGER: Susan Nolan
ASSISTANT MANAGER: Anthony Guadagnino
COORDINATORS, CONSUMER MARKETING
Pamela Leonarczyk, Ranit Librach
CONTROLLER: Deborah L. Sheffey, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
SENIOR ACCOUNTANT: Steve Bonfiglio
STAFF ACCOUNTANTS: Pnina Epstein, Pranita Sarabjit
ACCOUNTS PAYABLE: Sally Rampersaud
COLLECTIONS MANAGER: Susan Haridas
STAFF: Maribel Lopez
OFFICE SERVICES MANAGER: Mary Ann McCarthy
STAFF: Gary Dickler, Esther Gillyard, Priscilla Hood
Robert Lisbon, Joseph Markfelder, Sarah Wigfall
PRIMEDIA INC.
CHAIRMAN AND CEO: William F. Reilly
PRESIDENT: Charles G. McCurdy
VICE-CHAIRMAN: Beverly C. Chell
PRIMEDIA CONSUMER MAGAZINES
PRESIDENT AND CEO: David Tanzer
EXECUTIVE VICE-PRESIDENT AND PRESIDENT,
ADVERTISING AND MARKETING: Janice Grossman
EXECUTIVE VICE-PRESIDENT, CONSUMER MARKETING
AND BUSINESS DEVELOPMENT: Robert A. Cohen
CHIEF OPERATING OFFICER: Daniel E. Aks
SENIOR VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins
VICE-PRESIDENT, SINGLE COPY SALES: David G. Algire
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore
VICE-PRESIDENT, HUMAN RESOURCES: Elizabeth F. Rosini

GROUP PUBLISHER
Amy R. Churgin

Bowlmor Lanes
EXIT

The world renowned
Bowlmor Lanes,
a New York City
landmark,
can accommodate
parties of up
to 550 in
luxurious style.

42 lanes,
automatic scoring,
dance floor,
65 foot
curving bar,
dramatic murals,
private party
room,
full kitchen &
dining facilities.

Serving
New York's most
discerning clients
since 1938.

In the heart
of Greenwich
Village.

Call Kathryn
Hewetson

110 University Pl
NYC
212-255-8188

www.bowlmor.com

Love and Marriage

Gay marriage may happen sooner than we think; in praise of dead pigeons; politically correct parenting and children's books.

DID SOMEONE FORGET TO TELL Ariel Levy that you can write about the importance and impact of gay men and lesbians without discussing their romantic entanglements, or lack thereof ["The Marriage Counselor," August 16]? Whether one agrees with the legal recognition of same-sex marriage or not, none can deny that Evan Wolfson's dedication to the matter has had a profound impact on the human and civil rights of every American, regardless of sexual orientation. What Wolfson's stunning achievements and perseverance have to do with his search for a boyfriend, I have no idea.

Seth M. Rosen
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

ARIEL LEVY'S OTHERWISE ENJOYABLE PIECE on gay-rights attorney Evan Wolfson was marred by her description of Mr. Wolfson's neatness (read: gayness).

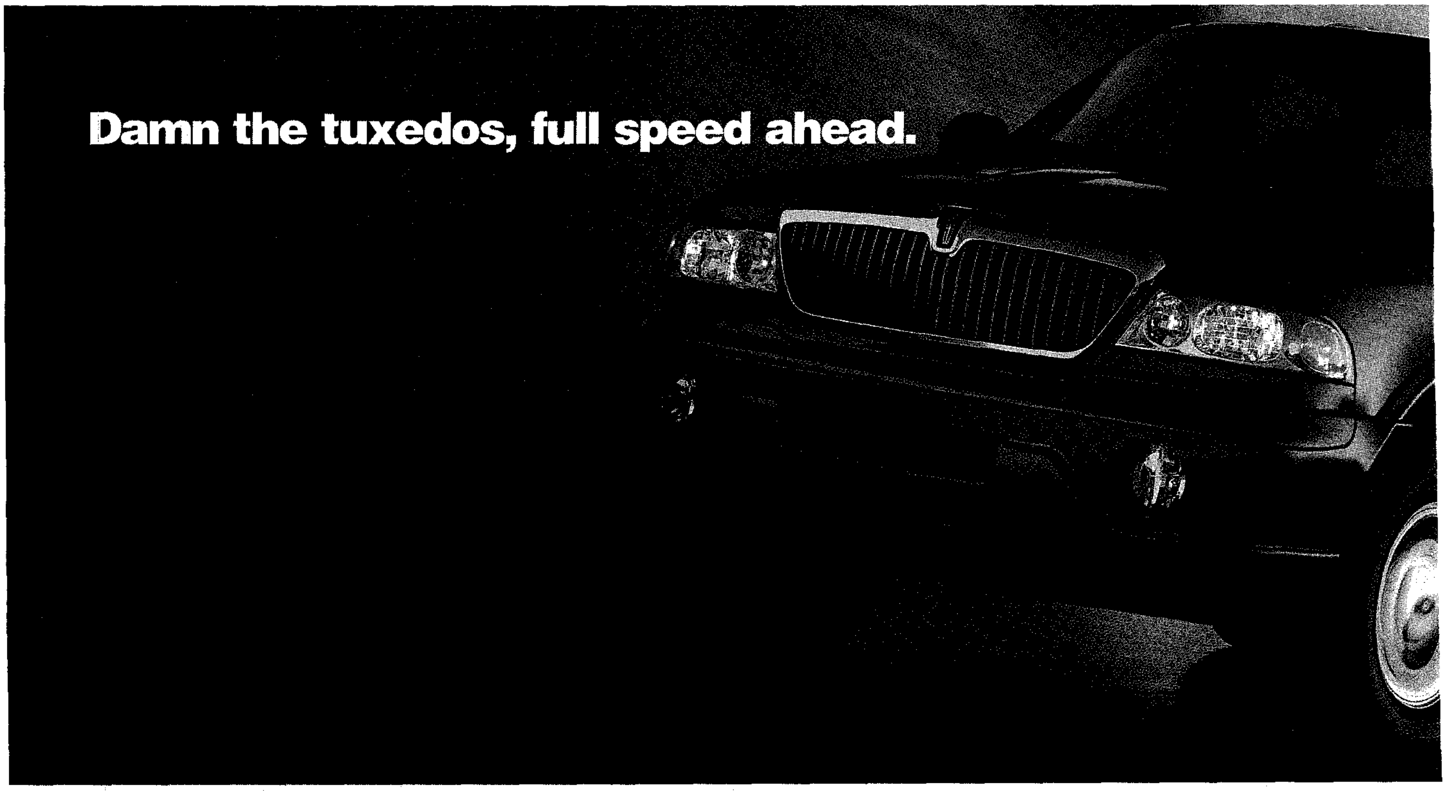
Ron Litman
ROCHESTER, N.Y.

GOD BLESS EVAN WOLFSON AND HIS COworkers at Lambda Legal Defense and Education Fund. In 1971, my friend Faygele BenMiriam—or, as he was known then, John Singer—and I were one of the first same-gender couples in America to sue for the right to marry. At the time, I would have bet good money that gay marriage wouldn't happen in my lifetime. It seems likely that time will prove me wrong, through the efforts of Evan and his crew.

Paul Barwick
MILL VALLEY, CALIF.

Bye-Bye, Birdie

WHEN I READ ABOUT THE PIGEONS THAT were found poisoned ["Gotham: Bird Droppings," by Tom Gogola, August 16], my only regret was that other bird species were also killed. I may appreciate pigeons' beauty and be amused by their courting antics, but Manhattan has far too many of them, and since there seems to be no move to limit their numbers, some individuals have taken matters into their own hands. I say *Bravo.* The streets near my apartment are fouled with droppings from pigeons sitting on trees, street lights, and ledges, and I have been hit twice. Pigeons have made nests and



Black tie is optional but a 300-horsepower V-8 is standard in the world's most powerful luxury SUV.* There's room for seven in three rows of leather-trimmed sea

*models built after 12/8/98

raised their young near my windows, resulting in unending noise, splattered windows, and a fly-attracting, health-compromising, filthy mess. (Plastic owls are totally useless; nothing scares them off.) I have read that in some European cities, birth-control substances working only on pigeons—a more humane solution than poisoning—have been put down specifically for them, reducing their numbers and leading to more livable streets and plazas. I think it's time we thought about similar measures.

Name Withheld
MANHATTAN

I WOULD SOONER BREED AND DOMESTICATE Norwegian rats in my attic than give even one bread crumb to a pigeon on my windowsill. One wouldn't want to generalize, but you never see a normal person feeding pigeons. The people who feed these pests are disturbed and in need of help. In no other facet of our society are people allowed so openly to create a public-health menace under the guise of compassion. Why these outcasts choose to perpetuate the flying filth we know as the urban pigeon is anyone's guess. Perhaps a pigeon never craps on the hand that feeds it.

Jonathan L. Posner
MANHATTAN

Food-Friendly

WHEN I WAS GROWING UP IN WEST ORange, New Jersey, my mother met my friend Kaminsky for the first time when she came into the kitchen and found him peering into the recesses of her refrigerator, à la Ed Norton at the Kramden home. She never forgot that, and for the rest of her life, whenever Peter's name came up, said, "Oh, yeah, the kid I had to drag feet-first out of my icebox." Nice article, Peter ["Amazing Tastes," August 16]. Apparently this early interest in food has had its rewards.

Kenneth Hyman
STOCKTON, N.J.

Parental Guidance Suggested

THANK YOU FOR BREAKING THE SILENCE about children's-book publishing ["Media: Licenses R Us," by Michael Wolff, August 23]. It is affluent but timid parents who create the trend for celebrity authors, film novelizations, and the cheesy children's books he mocks. We all know we must eat our spinach before we get the Linzer torte, yet we have turned soft, too p.c. to say no to our own children but not quite p.c. enough to care what happens to the population at large. When it comes to children's literature, with its capacity to shape a young person's consciousness of "the other"—a sensibility from which all social responsibility flows—parents have a responsibility to fight what Michael Wolff calls "the tyranny of the marketplace" and to understand the difference between popular culture and literature before evaluating either.

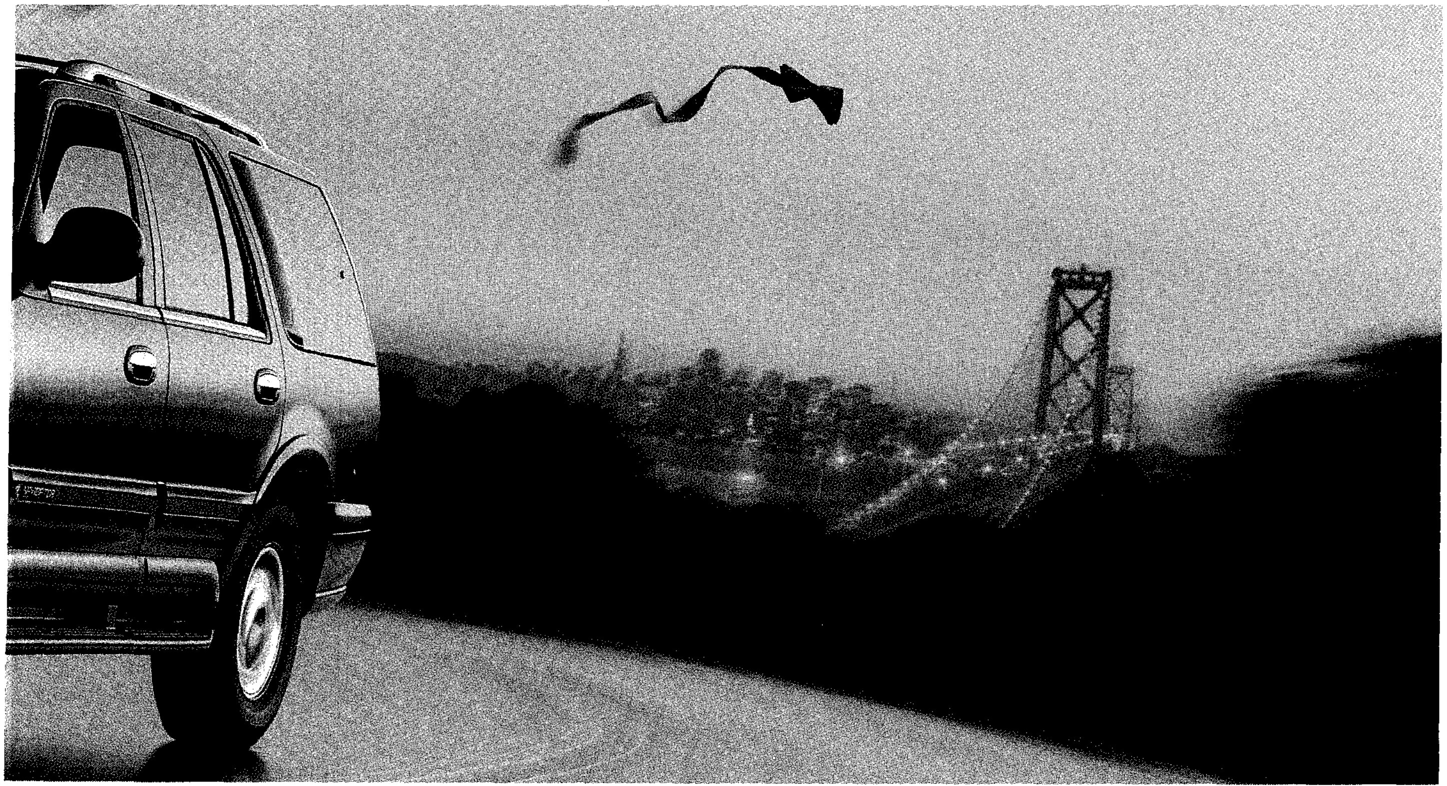
Carolyn F. Balducci
ANN ARBOR, MICH.

Brokered Home

ALTHOUGH I MADE HISTORY IN 1993 BY selling Ron Perelman "The Creeks" ["Big Shack Attack," by Alex Williams, August 9], I did so again when I sold Fred Seegal's property to Helmut Lang. I do not appreciate being turned into a dinosaur, remembered only for *ancient* history!

Tina S. Fredericks
EAST HAMPTON, N.Y.

Correction The house pictured at the top of page 25 in the August 9 issue was incorrectly identified as belonging to Helmut Lang. *New York* regrets the error. ■



nd up to 8,850 pounds towing capacity. For more information, call 800 688-8898, visit www.lincolnvehicles.com or see an authorized Lincoln Navigator dealer.

Lincoln Navigator. American Luxury.

THE NAKED TRUTH ABOUT HAIR REMOVAL

	METHOD	REGROWTH	RESULTS
lasers	All Lasers	40% to 100%	Not proven permanent
photo	Pulsed Light	53%+	Not proven permanent
electrolysis	Conventional Electrolysis	50%+	Variable
	The Integrated System® Lucy Peters	0%	Immediately permanent

Information derived from research reported in the Journal of the American Academy of Dermatology, Volume 40. Number 2. Part 1. Feb. 1999. And Cutis, Volume 34. Number 2. Aug. 1984. 34:169-76

Sleek to the eye and soft to the touch. Only The Integrated System® from Lucy Peters has what it takes to make your skin irresistibly bare for the rest of your life. The others don't even compare–in cost or result. So, take advantage of The Integrated System's® advantage. Call for a free consultation.

LucyPeters®
INTERNATIONAL, LTD.

NEW YORK (212) 486-9740 • PENNSYLVANIA (215) 567-0097 / (610) 525-4676 • CALIFORNIA (949) 851-6232 • NORTH CAROLINA (919) 419-5803 • TEXAS (972) 458-9375
SOUTH AMERICA 011-52-254-0576 • WEBSITE www.lucypetersintl.com
©1999. All service marks registered to Lucy Peters International, LTD. Major credit cards honored. Treatment fees are not refundable.

Y BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

CRISTYNE GETS A DIAMOND AT WORK

No one was more surprised at last Tuesday's news that **Cristyne Lategano** was taking over the Convention and Visitors Bureau than those who had been following the search committee's work most closely. **Bill Diamond**, the commissioner of the city's administrative-services department, was told by bureau spokesman **Howard Rubenstein** that he was "a leading candidate" for the job, according to one political insider. Two other top contenders were said to be **Marie Salerno**, the head of the city's centennial celebration, and New York Cares's **Kathy Behrens**—until Lategano "was shoved down [the committee's] throat" by the mayor, the source continues. Rubenstein, who says he told a few people they'd been "looked at very favorably" *after* Lategano was named, insists that the committee was very bullish on her.

HIGH TIDE IN THE HAMPTONS: IT'S RAINING EXPERTS

There's one thing about throwing a high-powered bash in the Hamptons—if problems should arise, chances are a pro will be on hand to solve them. So when **Helen Schifter** held a party at her Sagaponack home on a recent Saturday and a pipe malfunction caused a flood in her library, **Martha Stewart**, architect **Charles Gwathmey**, and hoteliers **André Balazs** and **Peter Morton** were all conveniently available for an on-the-spot confab. "Charles Gwathmey was discussing storm drains," says Schifter. "He had the problem figured out." One solution: buckets. Guests, including **Nicole Miller** and **Kim Taipale**, **Katie Ford**, **Larry Gagosian**, **Ron Galotti**, **Russell Simmons**, **Andre Harrell**, and **Patrick Demarchelier**, remained through the evening, dining with pails by their seats to catch the rain. The water was turned off, and Stewart suggested washing everything in Pellegrino, but this had one major side effect. "Since there was no water, one of the Glorious Food waiters had to stand outside and pour water from the pool into the toilet at the pool house every time someone went to the bathroom," explained Schifter. Not really the most glorious of jobs.

Queen Latifah:
Calling all producers

JENNY JONES LENDS THE QUEEN A HAND

Who'd want to be a producer on *The Jenny Jones Show*? First you get socked with a $25 million bill from a Michigan jury sympathetic to the family of Scott Amedure, the gay man who was murdered three days after being taped for Jenny's show. Then, just before Labor Day, you're called on to pinch-hit for **Queen Latifah**'s new program. The *Living Single* star is due to premiere her nationally syndicated talk show—which will air in New York on Fox's Channel 5—on September 20. But on Friday, August 13, the Queen fired her executive producer, **Cathy Chermol**, according to a story that appeared in the next day's New York *Post*. "They're having a hard time booking people," reports one industry insider. "They're moving the *Jenny Jones* people to try to help out until they find [a new producer]." The shows are under the domain of Telepictures' **Jim Paratore**, who admits that he's called in producers from both Jenny's show and *Extra*. "They're having a great time," he insists. "They're working here, they're working there."

KEITH'S DOS, *GEORGE*'S DON'TS

GEORGE **GETS A RAISE:** Selling magazines has never been a job for those with the most discriminating taste: Hachette Filipacchi's honchos are raising the cover price of the October *George*—a memorial to the magazine's late founder, John Kennedy—from $2.95 to $4.95, according to an industry insider. Some Hollywood luminaries who got a letter asking for their participation in an upcoming feature thought the monthly's editors were also cashing in on the tragedy. "As I'm sure you know, there's been tremendous interest in *George* recently and we know that our fall issues will be in great demand," read the letter. "I hope you'll agree that this is a good time to spotlight something of importance to you." Hachette president **Jack Kliger** says the letter was necessary to counter rivals who've been saying that *George* will be out of business soon, adding that if he *does* decide to raise the cover price, most of the increase will go to one of Kennedy's charities.

RASTA RICHARDS: Keith Richards and **Patti Hansen** were quite the feisty pair the night they helped celebrate the release of *The Muse* at Le Cirque 2000. When leading man–writer–director **Albert Brooks** entered the room and said, "Like **George W. Bush**, I have never done cocaine," Richards piped up, "Neither have I!" Hansen, asked whether she had any plans to match her husband's current hairdo—the Rolling Stone gathered various charms and collectibles during his recent tour and affixed them to his hair with Rasta dreads—replied, "I don't have to. When he's on top of me, I feel like they're in my hair."

Additional reporting by David Amsden.

Photographs: clockwise from top right, Gregory Pace/Corbis Sygma; Henry McGee/Globe; Gregory Pace/Corbis Sygma.

Try British Airways and we guarantee you'll fly with us again.

Give us your opinion and we'll give you two free tickets to the world.

Simply become a new member of Executive Club (our frequent flyer program), take a round-trip transatlantic flight in Club World℠ business class by December 15 and tell us what you thought. In return, we'll give you two free tickets to anywhere in the world, including the U.S. Guaranteed. To find out more, please call us or visit our website.

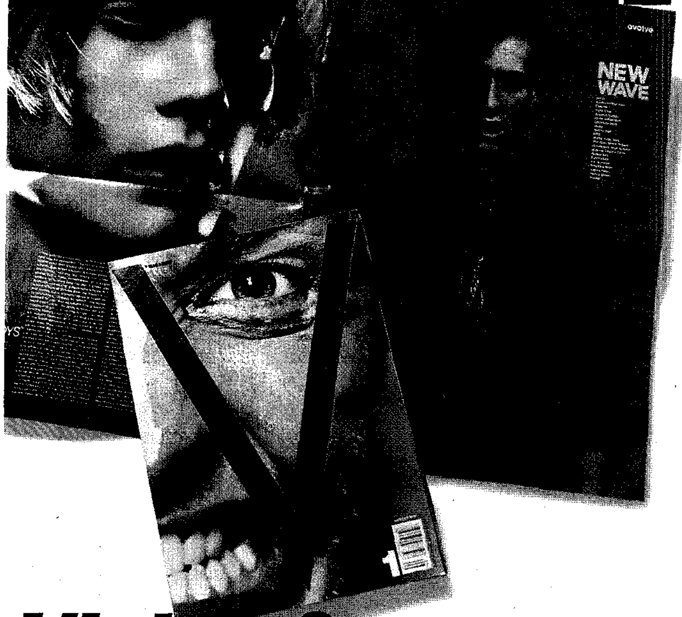
1-888-281-5639
britishairways.com/tryclub

BRITISH AIRWAYS
The world's favourite airline

PROMOTION DETAILS: To qualify, you must travel one full-fare transatlantic round-trip or two one-way transatlantic sectors on British Airways Club World, First or Concorde (D,J,C,F,R classes) between August 30, 1999 a December 15, 1999, when all travel must be completed. Membership in Executive Club USA and pre-registration are required. You may enroll in Executive Club free of charge at time of pre-registration. Feedback must be submitt no later than December 31, 1999 by visiting britishairways.com/opinion. Upon completion of your qualifying trip and receipt of your feedback, your two free economy tickets will be posted to your Executive Club account wit 2-4 weeks. Ticket must be purchased in the US, Bermuda, or Bahamas, and paid for in US, Bermudan or Bahamian dollars. Offer cannot be combined with any other mileage bonus or promotional offers. One-time only offer. F terms and conditions of the Executive Club USA apply. FREE TICKET DETAILS: Free award travel is subject to availability between January 15, 2000 and December 15, 2000 when all travel must be completed. All applica terms and conditions and black-out dates of the Executive Club program as listed in the membership handbook apply. Award travel is available for economy class travel on British Airways or our airline partners of Executive C USA. Award Travel may be used for any economy award as listed in the current Membership Handbook, except Create Your Own oneworld™ award and Joint Travel Awards. Passengers are responsible for all taxes and airp fees in conjunction with the free tickets. Free award travel cannot be combined with any other upgrade offer, promotion or award travel. Full terms and conditions of the Executive Club USA apply. ©1999 British Airways

TO THE U.S. WHAT PARIS IS TO FRANCE—*SIDNEY HOOK*

GOTHAM



Vision Quest

A new fashion mag steps into the ring.

NOW THAT CONDÉ NAST has swallowed up Fairchild's *Jane* and *W,* just about every fashion book in the field will have the same address. This consolidation may provide boutique magazines—like the European *Big, Purple,* and *Dutch*—with the opening they've been waiting for. But no one in New York is better positioned to capitalize on this moment than the mod squad at the magazine–cum–art book *Visionaire.* Already the darlings of the fashion aristocracy, this week they launch *V,* a new high-concept but mass-market publication. “It's like doing classical music and pop music,” says Stephen Gan, *Visionaire* mastermind and *V*'s editor-in-chief.

Unlike *Visionaire, V* will actually look like a magazine, with glossy oversize paper folded into standard proportions. It will function like one, too, selling ads for $10,000 a page and competing with stalwarts like *W,* which serves a similar audience of sartorial sophisticates.

“This is really appealing to the fashion-forward market,” says Ellen Oppenheim, media director of the ad agency Foote, Cone & Belding New York. “But one thing about that market is it's very fickle.” Gan maintains that *V* has a waiting audience: “There is a gap between *Sassy* and *Seventeen* readers and the *Harper's Bazaar* reader. If you're talking men, there's even less [to choose from]. We felt the lack of a younger, almost street mentality.”

V's $5 cover price is a fraction of *Visionaire*'s $150, but the finished product hardly slums. Top advertisers jockeyed for prime pages (CK Jeans took the inside spread; Gucci the back cover). The September issue, pointedly devoted to men's fashion while everyone else is focused on women's, has the de rigueur celebrity cover—actor Jude Law—and seemingly every fashion luminary from Gucci stylist Carine Roitfeld to Bruce Weber contributed art or bite-size text.

Questions as to how a tiny magazine could command such high-voltage talent without bankrupting itself are perhaps answered by the fashion-media world's whispers about trust funds. But when pressed about the financials, Gan demurs. “The whole money thing is not that big an issue. *Visionaire* has been a sort of creative workshop; many people are paid, some work part-time.” He shrugs. “We're very lucky.”

It'll take more than luck for *V* to gain a wider audience (its print run is 30,000, compared with *Visionaire's* 6,000), as only the initiated will get the jokes. Gan turns to a shot of avant-garde designer Jeremy Scott, shirtless in a tux and bow tie like a headliner at Chippendale's. “It's *very* funny,” he insists, chuckling to himself. “See, he's wearing *Gucci.*” “We're targeting someone who follows fashion and style with the same devotion we do,” chimes in *V* editor Alix Browne. “This is *not* a service magazine.”

V's hyper-niche strategy, while alienating to readers accustomed to saccharine profiles and helpful knockoff guides, may provide it with an edge over the other fashion books racing to *InStyle*–ize. “When you advertise in *Vogue* or *Elle,* the reality is, those are aspirational publications,” says Alan Jurmain, media director at ad agency Lowe & Partners/SMS. “Ninety-nine percent of us don't wear those plastic see-through one-piece outfits, but this may be a way to reach the one percent who do.”

SARAH BERNARD

A Friend Writes . . . the Same Damn Thing I Wrote

On January 1, 1999, *The New Yorker* was dragged under the umbrella of Condé Nast Publications. The idea was to save money by sharing resources with other titles—offering package deals on ads, moving into the new office tower. And even passing around story ideas, if Bill Buford's “Lions and Tigers and Bears” in the recent “Adventure” issue of *The New Yorker* is any guide. Buford's droll account of spending the night in Central Park seems to owe an awful lot to Michael Angeli's “Night of the Hunted,” his *own* account of a night prowling the park that appeared in the January issue of *Details.* Buford on his raccoon encounter: “Snap! . . . I froze, then quickly whipped round to have a look. . . . They looked very big. . . . Maybe they were bears, small ones.” Angeli, in the same situation: “Freeze! A noise from the other side of the wall stops me cold. . . . On the count of three, I bolt around the wall and startle a raccoon the size of Michael J. Fox.” Angeli seems only mildly peeved (“I heard from everyone I knew in New York,” the Californian says); Buford says he didn't see the *Details* piece till his own was in print (though he says he found Angeli's piece “fun”) and maintains that in his story he was “doing something different.”

CHRISTOPHER BONANOS

Details
BODY HEAT!
THE FIRST ANNUAL LINGERIE ISSUE
THE NEW YORKER

otograph: top, Amy Freeth.

Mischief Executives

Anticorporation pranksters have met the enemy—and it is them.

THE SLOGAN "CORPORATE consulting for the twenty-first century" conjures images of hip, industrious young executives crafting media-savvy branding campaigns, dreaming up ingenious new products, and using the word *partner* as a verb. And indeed, the strategists behind RTMark—the six-year-old organization to which the motto belongs—do specialize in such activities, albeit in an incendiary, subversive fashion.

Most recently, RTMark (officially spelled ®™ark and pronounced "art mark," the name is a play on *registered trademark*) launched YesRudy.com, a viciously clever spoof of the mayor's actual campaign Website, RudyYes.com. But YesRudy's jibes about the would-be junior senator's oligarchic leanings are merely the tip of the giddily anarchic RTMark iceberg. Founded as a pre-Internet computer bulletin board by a half-dozen like-minded friends to fight corporate interests through "worker-based sabotage" and other guerrilla tactics, the company has sponsored the copyright-flouting CD *Deconstructing Beck;* bankrolled the Barbie Liberation Organization, a band of pranksters who switched the voice boxes in 300 talking G.I. Joe and Barbie dolls and slipped them back onto store shelves; and paid off a programmer at Panasonic to rig the company's type-and-speak computer program so that users' machines talked like Tourette's-afflicted longshoremen. RTMark's slick, 40-minute corporate promo video boasts that the outfit is "the industry leader in bringing subversive and blacklisted cultural productions into the marketplace."

RTMark's fight-fire-with-fire approach goes beyond aesthetics. "We're incorporated, in Delaware, as an S-corporation," says CFO Frank Guerrero, 34. "Our investors are protected by the same limited-liability status that lets officers of other corporations avoid responsibility for their companies' wrongdoing." Further mimicking the legitimate business world, RTMark has established thirteen "mutual funds," which allow visitors to the group's Website to invest anonymously under the stewardship of celebrity fund managers like NPR's Andrei Codrescu and D.J. Spooky, who in turn select new acts of anticorporate mayhem for the money to be channeled into. Guerrero, who holds down a day job as an Albany-area banking consultant, adds, "We *are* a for-profit organization—although we don't see capital as profit; our profits are cultural dividends. Which makes our tax returns kind of interesting." (Such intangible rewards are also the only payoff the mutual funds offer.)

Clearly, the enterprise smacks of the absurd. "A corporation that engages in anticorporate activity is an oxymoron," Guerrero happily admits. But RTMark's five officers (most of whom prefer to remain anonymous) mean business: Their objective is to overturn century-old U.S. laws treating corporations as citizens—a cornerstone of the modern economy, they argue, that has diluted the Bill of Rights itself. Hence, explains Guerrero, "the ultimate goal of RTMark is to be sued, and to use that case to put corporate rights on trial. And *lose.*" ETHAN SMITH

Move Over, Cecil B. DeMille . . .

From Vegas to *Velvet Goldmine*, rainbow feathers, silver wings, and neon codpieces owe a glamorous debt to Carnaval. "It's like a movie production—so much behind-the-scenes work," says Jackie Clavery, designer for the Culture of Black Creations International. The costume organization has been winning accolades over the past 32 years for its gravity-defying fantasia at Brooklyn's annual West Indian parade held on Labor Day. Every year, Clavery and his partner Randy Brewster must come up with a seductive theme different from and better than the previous year's efflorescence. This year's theme? "Caribbean Mist," evoked with tear-shaped scales of lavender and silver and spiky sun-god rays, up to five feet long, made of plastic, vinyl, and foil bought on Canal Street. "We have portrayed everything in the Bible from Creation to all of Genesis," says Clavery. "We had *The Ten Commandments* in the streets of Trinidad before Cecil B. DeMille."

ALEXANDRA LANGE

Birds of a feather: Jackie Clavery, left, and Randy Brewster with one of their creations.

Girls Will Be Boys

Women find out how the other half lives.

ON A SUNNY SATURDAY afternoon when most New Yorkers are lingering over brunch or Rollerblading in the park, six women are binding their breasts with Ace bandages in a West Village apartment. "Remember to hide the nipples first," Diane Torr exhorts the group before they move on to stuffing their pants with sock penises and checking their Vandykes and five-o'clock shadows in the mirror.

Since Torr, a performance artist in her mid-forties, started her drag-king workshop in 1989, more than 500 women, from as far away as Istanbul and Denmark, have graduated from her gender-bending academy. Her ten-hour guy-for-a-day tour lets women in on male prerogatives like shaking hands with a firm grip; gulping instead of sipping; sloppy, talking-with-a-full-mouth eating; taking up an entire subway seat—or more—by sitting with their legs wide apart; and speaking from the diaphragm, not the throat, for a deeper voice.

For some, the workshop is nothing more than a novel course in confidence training; for others, it's a taste of life as an alpha dog without having to be called butch or a tomboy. After a few hours of dick talk and belching, this week's wolf pack leaves the safety of the apartment and ventures into the world outside with some final advice from its den mother: "Remember, don't smile, and don't put your hands on your hips!"

"I already knew how to do the facial hair," explains Mildred Gerestant, a.k.a. Dréd, a drag performer who has sat in on Torr's class. "It's the attitude and the power that Diane helped me with—men are *so* power-tripping!" Some of the other Toms, Dicks, and Harrys who've emerged from the workshops include an 11-year-old schoolgirl, a 68-year-old grandmother, housewives, lawyers, and performers.

The group of six women sitting in a West Village café ordering drinks as their male alter egos—one in a navy Brooks Brothers suit and tie, another in jeans and a tank top—may not have fooled anyone. But their day-as-a-dude was nonetheless an escape into another reality. At least until one of them had to pee but preferred to hold it in—she didn't have the balls to use the men's room.

ANNA RACHMANSKY

Porn Again

'Caligula' is remastered in all its gross glory.

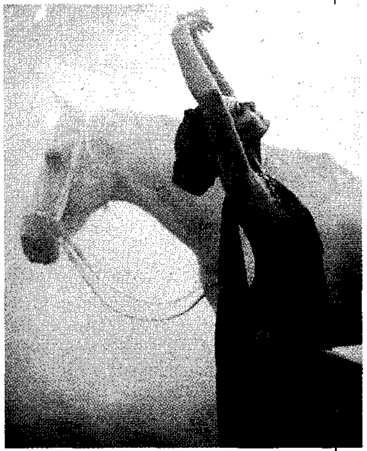
IF *SATURDAY NIGHT FEVER, Animal House,* and *Grease* can all have twentieth-anniversary celebrations, why not the film that Rex Reed called a "trough of rotten swill"? Now digitally remastered, *Caligula,* Bob Guccione Sr.'s notoriously explicit $17 million epic, is being rereleased this fall in theaters and in special DVD and VHS editions.

"It's always been very, very successful," says the *Penthouse* publisher, relaxing in his Romanesque East Side townhouse on a recent afternoon. "We sell directly, on mail order, about 1,000 copies a month. For years, a little theater in Harvard Square showed it on Friday and Saturday nights, like a cult film. And I've been approached by a number of people who wanted to do *Caligula II.*"

His trademark gold chains glinting by the swimming pool and garnishing an equally trademark display of chest, Guccione recalls his long-ago decision to make *Caligula.* In the seventies, porn films like *Deep Throat* and *Last Tango in Paris* had crossed over into mainstream popularity. "Why not make the definitive X-rated film?" Guccione says he wondered. "Why not make a film by a major author, with a major director, major stars, and go all the way?" Guccione got Gore Vidal to write the screenplay about the brutal four-year reign of Rome's third emperor. Originally titled *Gore Vidal's Caligula,* the production starred John Gielgud, Peter O'Toole, and Helen Mirren, with Malcolm McDowell in the title role. As for the director . . .

"I made the biggest blunder of all time by appointing Tinto Brass," Guccione says. "He was a dyed-in-the-wool Communist, and he said that he saw Guccione as the beast and himself as the hunter." Guccione fired Brass for running up huge costs, casting actual criminals as Roman senators, and using "ugly" women in the orgy scenes, ignoring the *Penthouse* Pets Guccione had selected.

Guccione wrested control by secretly filming fourteen minutes of hard-core sex scenes himself and smuggling 120 miles of raw footage to England for editing. The final cut showcases lots of decapitation, disembowelment, fisting, cunnilingus, fellatio, and urination. *Newsweek* called it "a two-and-one-half-hour cavalcade of depravity that seems to have been photographed through a tub of Vaseline." Vidal had his name taken off the title. Mirren said the experience was "an unmitigated disaster."



"It's the kind of thing people in the East Village rent because it's twisted and perverse," says Graeme Knight, assistant manager of Kim's Video on Avenue A, where *Caligula* has been checked out 176 times over the past two years. "It should bring joy to the hearts of genre completists," says the Phantom of the Movies, the editor and publisher of the underground magazine *VideoScope.* "In an age of Ed Wood collections, it's not as wonderfully and pioneeringly bad as that, but there's a new generation that'll be interested in what shocked people twenty years ago." THOMAS VINCIGUERRA

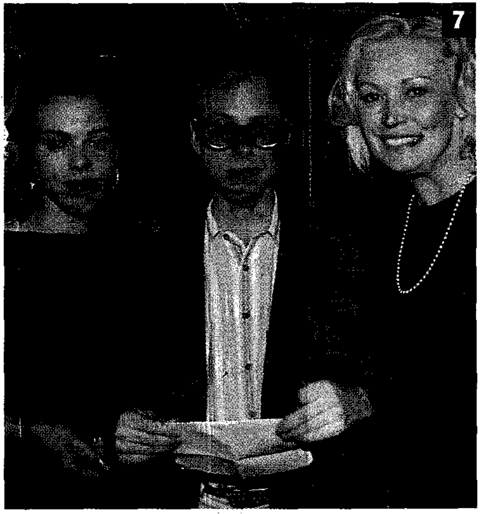
hotographs from top, Evan Kafka (3); courtesy of Penthouse Films.

Rain Dance

Photographs by Patrick McMullan

A GRAY, RAINY SATURDAY PUT A DAMPER ON THE AUGUST 21 Bridgehampton polo matches. By late afternoon, the 400 or so equestrian fans were soaked, and muddy conditions had made it too dangerous for the horses to race at full gallop. The players retired from the wet field to get under the tent with drenched attendees like Kelly Klein and Jill Stuart (with her antsy children in tow). Mary J. Blige, the scheduled entertainer, was also feeling a bit under the weather, and the setting didn't do much to cheer her up: A dripping horse farm is a far cry from Blige's more familiar showcase at Madison Square Garden. Though her usual coterie of supporters like Andre Harrell and Puff Daddy chose to stay dry in their houses back in East Hampton, Blige's pal Fab Five Freddy showed up for a taste of her old-school soul. Could the b-girl get the easy-listening audience of Upper East Side socialites like Alexandra Lind and Taylor Stein on their feet? Sure enough, after a few songs, the crowd was pushing forward to get a better view of its favorite new diva. A few gray-haired matrons offered shout-outs, begging for an encore: "We want Mary!" But though the rain had stopped and Blige seemed pleased enough with her new fan club, she seemed even more pleased when she was last seen—trotting off to her own stable in Huntington.

MAURA EGAN



1. Beth Rudin de Woody and son Carlton at Carlton's birthday at Top of the Times in the Times Square Hotel. 2. Fay Wray and Judith Ivey at the *Voices in the Dark* premiere at the Longacre Theatre. 3. Mary J. Blige and Fab Five Freddy at the Mercedes-Benz Polo Challenge in Bridgehampton. 4. Sugar Ray's Mark McGrath in the Levi's shop at Macy's Herald Square. 5. Noel Ashman and Samantha Ronson at Samantha and Charlotte Ronson's birthday party at Veruka. 6. Judy Licht, Jerry Della Femina, and Dr. Gail Schonfeld at the Tooth Fairies Medieval Feast and Festival benefit at the Wilzig Castle in Southampton. 7. Debi Mazar, Todd Solondz, and Cathy Moriarty at a dinner for Albert Brooks's new movie, *The Muse,* at Le Cirque. *8. Bowfinger's* Jamie Kennedy at Dolce & Gabbana's launch for D&G perfumes at the Altman building. 9. Keith Richards, Frank Barsalona, Steven Van Zandt, and Richie Sambora at Brooks's dinner.

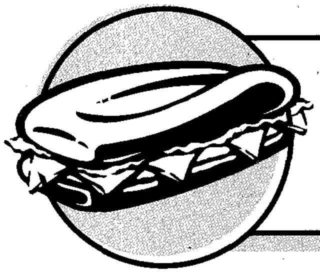
OLD NAVY

TORPEDO JOE'S™

EAT AT

NOW OPEN
at Old Navy
34th & Broadway

A GREAT DEAL ON A SQUARE MEAL



Torpedo SANDWICHES

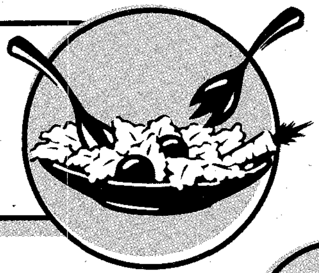
served on Joe's famous rolls with the crisp-as-crackers crust
baked fresh every *15 minutes*

$3.95

SALADS

four *tasty* garden combos
that are good and good for you

$3.75 & under



SMOOTHIES

six *mind-boggling* blends
of fresh fruit and nonfat yogurt

$3.00

SOUPS

two *every day*
from Joe's chrome kettles

$2.25

Plus
HOT DOGS
★ CHILI ★
DESSERTS
and more!

© 1999 Old Navy

OLD NAVY

34th & Broadway
9 a.m. to 9:30 p.m. Monday–Saturday ★ 11 a.m. to 8 p.m. Sunday

GOTHAMSTYLE

SOY
FORMULA fresh
BODY CREAM
WITH SOY PROTEIN
fresh

A Healthy Glow

Perhaps it's a backlash against menacing glycolic-acid peels and tough drugs like Accutane that has pushed the founders of Fresh—the cosmetic company that bottled chocolate milk for the bath—to launch a new line of soy-based skin moisturizers and soap ($12–$34). Once the diet staple for the tempeh-eating set, protein-rich soy is the latest antidote against aging and damaged skin. Makeup guru Kevyn Aucoin is so sold on soy that he's made presents of the product line to friends like Alanis Morissette, Sandra Bernhard, and Tori Amos. If this catches on, will we see botox injections replaced by old-fashioned cucumber presses? ANNA RACHMANSKY

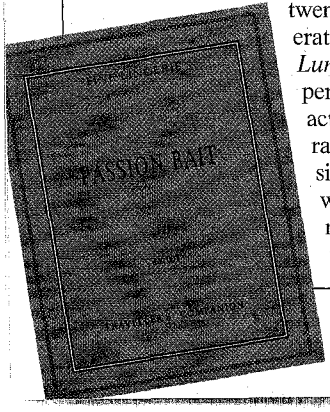
little miss drama.
e.vil

Touch of Evil

Stylish shoppers at Kirna Zabête are bypassing the racks of forward-looking Belgian designs and colorful beaded purses to grab handfuls of e.vil T-shirts ($50). The cotton baseball jerseys and tees emblazoned with slogans like LITTLE MISS TRAMP and LITTLE MISS DRAMA or simply the ominous E.VIL allow mild-mannered uptown girls to wear a bit of 'tude on their sleeves. Aimee Soleimanzadeh, the designer and self-proclaimed "Queen of Evil" who spends her workdays as an art director for Spike Lee's advertising firm, Spike/ DDB, explains that "*evil* means good—like *baaad.*" The fashion flock can't get enough of the nasty tees—for themselves or their precious Jack Russells, which can march along the sidewalks in their own LITTLE MISS BITCH T-shirts ($35). But is that good or bad? MAURA EGAN

T&A for T.A.'s

One doesn't automatically associate Victoria's Secret with Victorian lit. But a new downtown company, Passion Bait, is giving its own lingerie a surprisingly literary spin: Its catalogue is a knowing knockoff of the paperbacks produced by the Olympia Press, the most notorious publisher in Paris from the twenties into the seventies. Olympia's slim volumes housed all sorts of outlaw literature, from frank little porn tales to the first printings of *Ulysses* and *Naked Lunch.* Passion Bait's booklet (available by mail; call 212-460-9854), while perhaps a little less high-minded, mimics the Olympia look almost exactly, with the famous green cover, crude mimeographish typography, stark but racy photos (of models in Passion Bait's designs, of course, most of which are hip-hugging Lycra numbers with minimalist details), and a running story line about a late-night encounter . . . in a library. Just the thing to get you through that next all-nighter. CHRISTOPHER BONANOS



Photographs: clockwise, from upper left: Amy Freeth (2); Courtesy Passion Bait (2)

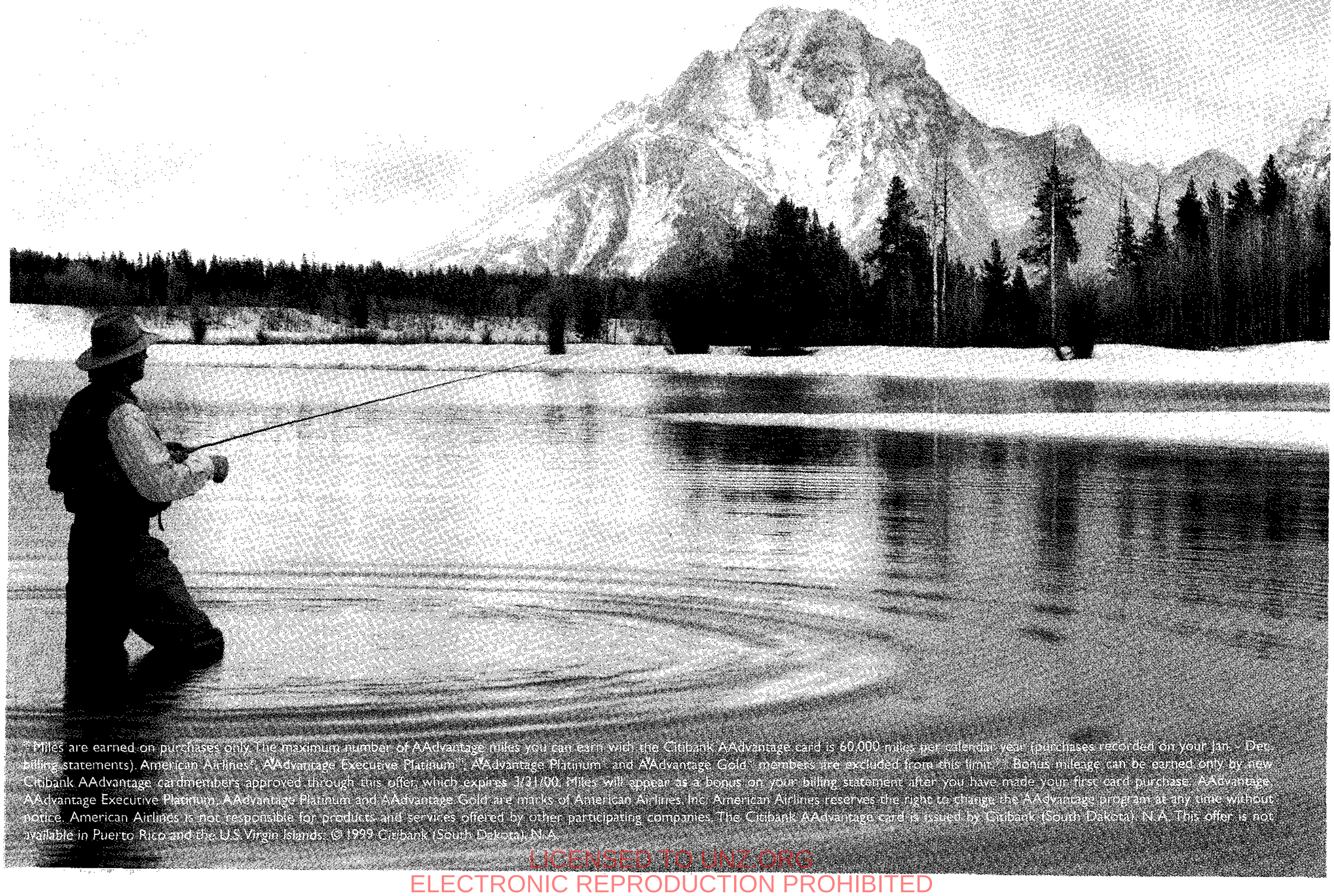
CITIBANK
AAdvantage
American Airlines
1890
VISA
5424 1801 2345 6789
VALID FROM EXPIRATION DATE
02/97 01/31/00
L WALKER
96
MasterCard

Miles that take you further℠

Out here, a few precious miles can make a world of difference. They allow you to see more and experience more. They're AAdvantage miles earned with the Citibank AAdvantage® card. You earn one AAdvantage mile for every dollar you spend,* and can redeem them with 24 of the world's top airlines, every major car rental company, and the largest selection of luxurious hotels worldwide. No other card can give you more, or take you further. To apply, and earn 3,000 bonus miles,** simply call **1-800-FLY-4444.**

Sometimes, the further we go from civilization,

the more civilized we become.



*Miles are earned on purchases only. The maximum number of AAdvantage miles you can earn with the Citibank AAdvantage card is 60,000 miles per calendar year (purchases recorded on your Jan. - Dec. billing statements). American Airlines®, AAdvantage Executive Platinum℠, AAdvantage Platinum℠ and AAdvantage Gold℠ members are excluded from this limit. **Bonus mileage can be earned only by new Citibank AAdvantage cardmembers approved through this offer, which expires 3/31/00. Miles will appear as a bonus on your billing statement after you have made your first card purchase. AAdvantage, AAdvantage Executive Platinum, AAdvantage Platinum and AAdvantage Gold are marks of American Airlines, Inc. American Airlines reserves the right to change the AAdvantage program at any time without notice. American Airlines is not responsible for products and services offered by other participating companies. The Citibank AAdvantage card is issued by Citibank (South Dakota), N.A. This offer is not available in Puerto Rico and the U.S. Virgin Islands. © 1999 Citibank (South Dakota), N.A.

THE BOTTOM LINE NATHANIEL WICE

Vulture Capital

Flatiron Partners leads the new breed of venture capitalists whose avuncular style and blazing stock-market success have supplanted the old buzzards.

LAST SPRING, CHASE BANK—ONE of the largest and wealthiest banks in the country, with 70,000 employees around the world—made $5.7 billion in revenue. An astonishing figure of roughly $1 billion in paper gains was logged for Chase by a firm called Flatiron Partners—which has a staff of nine, including the receptionist.

Flatiron Partners is a venture capitalist, and if you still think Wall Street's Masters of the Universe rule the financial roost, that billion dollars Flatiron made for Chase last quarter should change your mind. VCs—as they are called in the close-knit entrepreneurial community—like Flatiron do "dash deals," where companies raise capital or go public without the bother of details like revenues. It turns out that IPOs are more profitable than Tokyo real estate or leveraged buyouts ever were. Eighties masters leveraged businesses with junk bonds; VCs now create junk companies.

Instead of trading stocks or bonds, Flatiron invests in new companies. The trick of it is that they invest early, and heavily, in exchange for getting a substantial piece of the company. This big stake for the VCs is what once earned them the nickname "Vulture Capital" from hard-pressed entrepreneurs who—if you can believe it—felt preyed upon by wealthy venture firms. In the old days, VCs were the lenders of last resort, extortionists who demanded disproportionate returns for the use of their capital. But now, VC firms are like Ivy League colleges; the pedigree they offer a fledgling business is well worth the price. In fact, it is de rigueur on the road to a big public offering.

Big brother: VCs will guide your fledgling company to IPO riches—for a price.

Unlike older VC firms heavily invested in a variety of industries, from health care to genetics to restaurant chains, Flatiron was one of the first in New York to specialize in Internet companies. And it has yet to write off a sour investment. In this high-risk world (they don't call it venture for nothing), every single one of its 21 deals has soared so far.

VCs have a know-it-all swagger that makes Wall Streeters seem demure, even in this gilded boom. After all, what do investment bankers really know about money? Wall Street provides the plumbing that lets money flow freely, the VCs condescend. VCs, on the other hand, are the visionaries, and the outsize rewards are their eye chart.

This embarrassment of riches is an industrywide problem for VCs, who spend almost as much time turning down pension funds and other eager investors as they do saying no to start-up ideas. The money allocated to venture capital has grown with each success. In 1996, $8 billion was devoted to this speculation in the entire United States. By 1997, the number had grown to $11.5 billion.

In the past year, the wave of venture money has turned tidal: $7.7 billion in the past quarter alone, up from a record $14.3 billion for all of last year (plot the numbers since '96 on a graph, and you see a line go from steep to vertiginous). Fully half of the money is going exclusively to Internet start-ups. "It's staggering," says VC veteran Bob Fish of PricewaterhouseCoopers, which compiles the survey numbers. "It's at a fevered pitch."

FLATIRON WAS FOUNDED BY FRED WILSON and Jerry Colonna. Though Wilson and Colonna are old men by Internet standards, Flatiron is a new company. Established only three years ago, it is now the badass VC firm in New York, the capital of capital.

Colonna is the bouncier partner, a 1986 English-lit graduate of CUNY's Queens College who worked for nearly ten years at CMP, a Long Island publisher of computer trade magazines, before the Internet racket hit. Now he's a kind of older-brother figure in Silicon Alley, so accustomed to being pitched business ideas that he brushes off casual encounters with a hearty "good luck" even when no one's trying to sell him anything. Wilson, 38, is the MIT-educated engineer, the more seasoned VC with the Chappaqua house and family. Unlike eighties Masters of the Universe, both are polite and modest about their success, though now each must be worth north of $50 million.

Wilson and Colonna put the billion-dollar bulge in Chase's pockets mainly through Flatiron's investment in StarMedia, the Latin-American Internet portal that went public in May, and has spent lavishly to promote itself—and its stock—in the English-language media around town. The cash infusions to Star began two years ago with $3 million. The stake is now worth more than $500 million.

Because Flatiron's structure is a bit unusual for a VC firm—all the money comes from Chase Capital Partners instead of a pool of cash raised by Wilson and Colonna—Chase kept most of that

Illustration by Igor Kopelnitsky.

billion-dollar windfall, its price for supplying the capital. But that still left $68 million for the partnership. Another $150 million (of which Flatiron kept a cool $11 million) came from an investment in GeoCities, which was acquired by Yahoo! at the end of May. Other springtime successes included investment sites Multex.com and the slumping but still fantastically valued TheStreet.com.

Success generates more success, and the "deal flow" is up near 100 pitches a week at Flatiron Partners. "There's plenty of business to go around," says Flatiron's newest partner, Bob Greene, explaining why Flatiron doesn't mind sharing its ideas with Chase's own 120 investment professionals in a weekly meeting that lasts several hours.

> *"The phenomenal success of venture capital threatens to undo itself. A midsummer correction* **wreaked portfolio carnage** *to match the shot-up Atlanta offices of All-Tech Investment and Momentum Securities."*

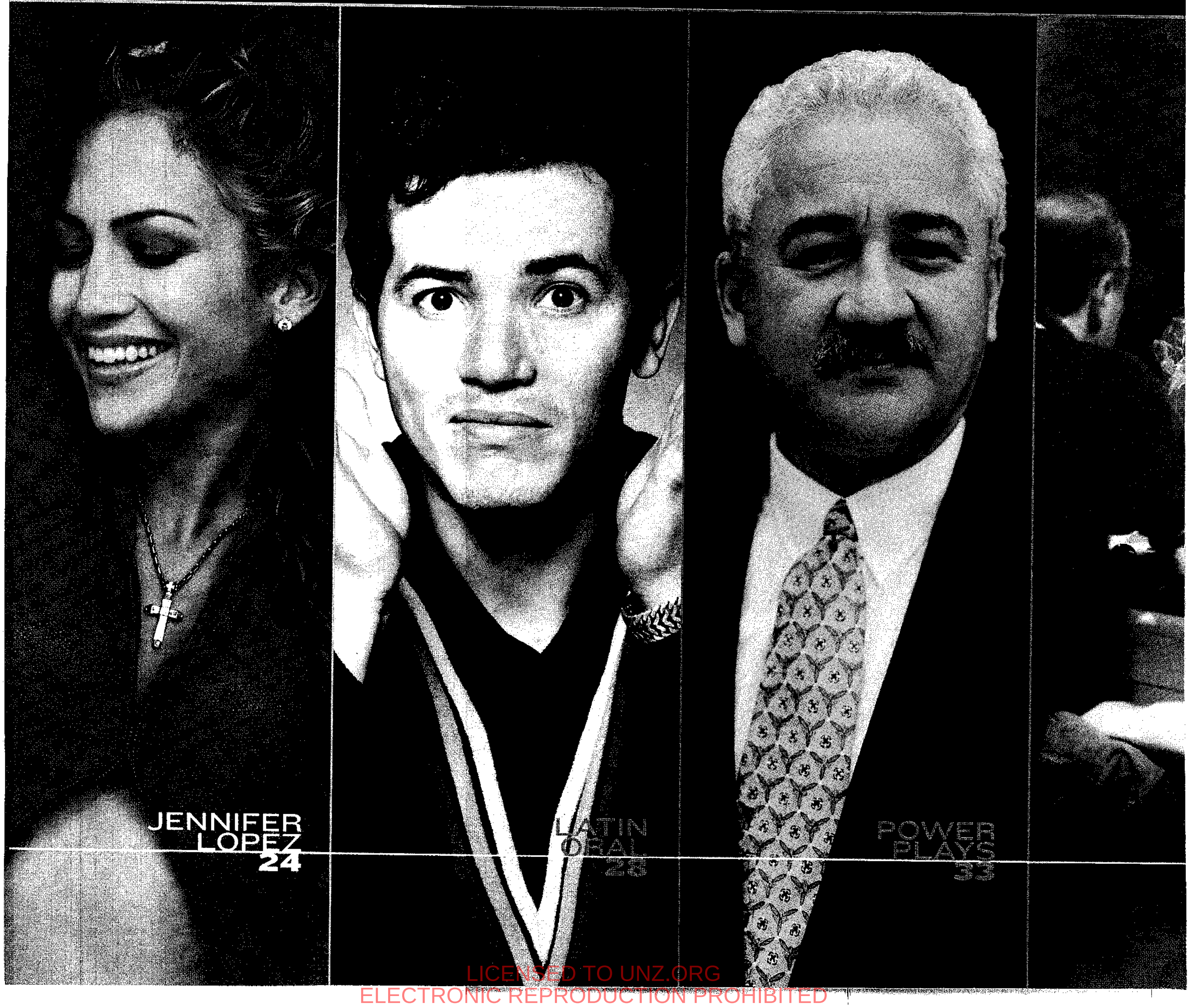
At the end of July, in a formal announcement at Flatiron's modest Park Avenue South offices, the partners unveiled $20 million in investments spread over five companies. Beneath the $20,000 flat-panel television hanging on the wall and among the open offices that would be more in keeping with a young ad agency or a magazine than with an epicenter of wealth creation east of the Rockies, representatives from each company tried to present its idea of the future.

The snappiest presentation was a company called Kozmo.com, which delivers videos and snacks to homes all over Manhattan within an hour from the time an order is placed on its Website. The dog-and-pony show went well, but the real excitement came fifteen minutes into the next presentation, when a bike messenger delivered fifteen pints of rock-hard Ben & Jerry's to the crowded conference room.

Joseph Park, Kozmo's head, courted Flatiron's Jerry Colonna for a couple of years, sending (continued on page 87)

TAX TAX
BETTER THAN EVER!
MOE GINSBURG
NO SALES TAX*
WAREHOUSE SALE
NEW ARRIVALS DAILY
50-70% OFF
MEN'S CLOTHING
TAX FITTING ROOMS
MOE GINSBURG
MEN'S BETTER CLOTHING
TAILORING AVAILABLE TAX
162 5TH AVE. AT 21ST STREET
EXTENDED HOURS MON,TUES, WED, FRI 9:30AM-7PM
THURS TIL 8PM • SAT & SUN 9:30AM-6PM
TELEPHONE 212-242-3482 WE WELCOME AMEX, MC, VISA, & DISCOVER.
*MOE GINSBURG DEDUCTS 8.25% FROM PURCHASE.

THE LA EXPLO



JENNIFER LOPEZ 24

LATIN ORAL 28

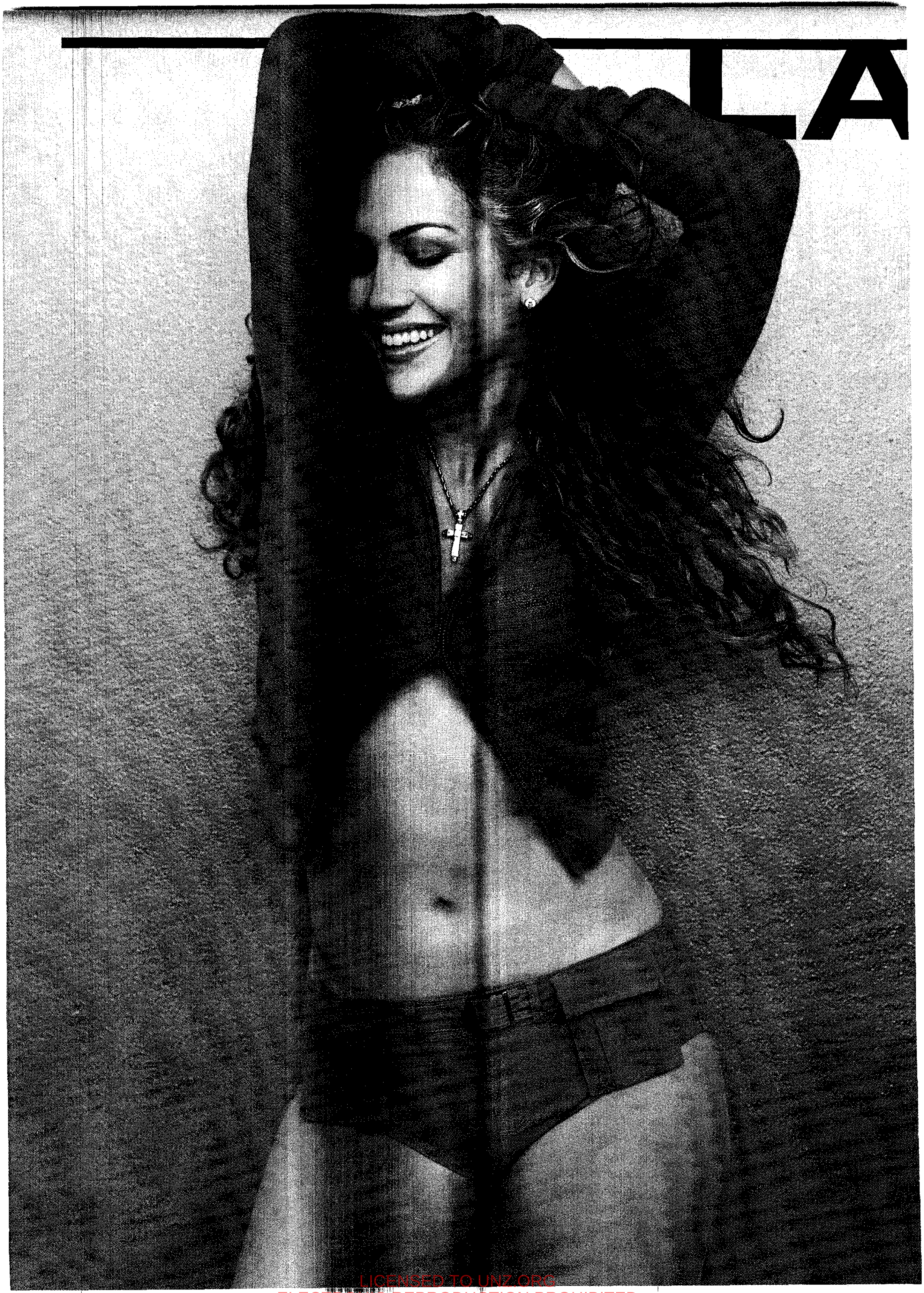
POWER PLAYS 33

TIN

SION

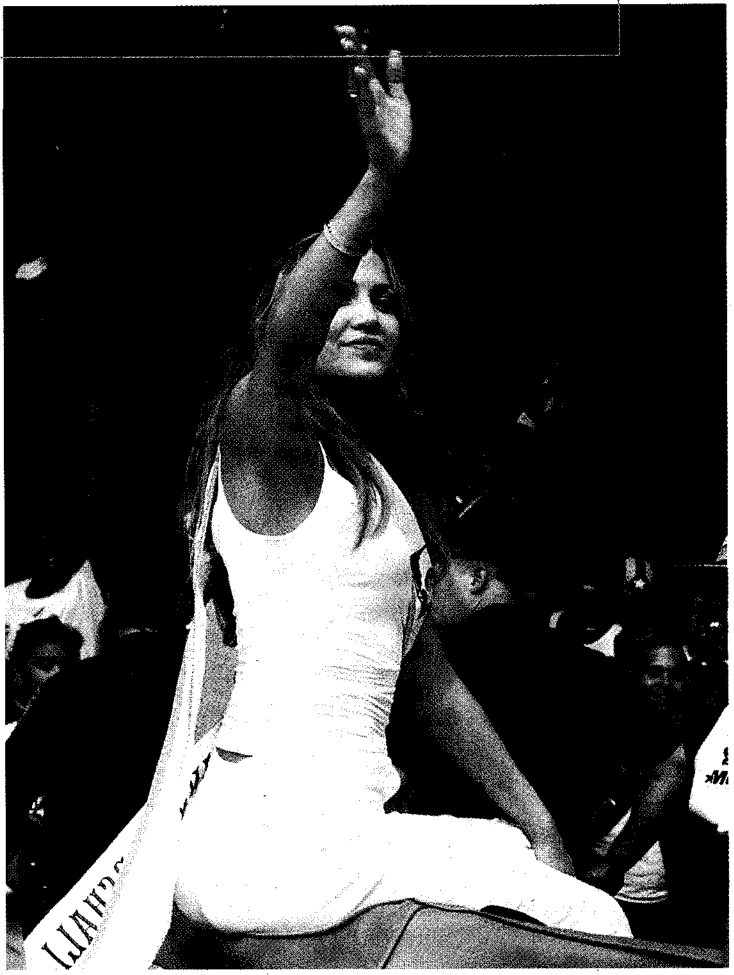
OD
40
MUSIC &
NIGHTLIFE
46

There have been Latin fads before—Xavier Cugat, et al.—but never like this. Mainstream America started to pay attention when the murder of Texas-born pop star Selena in 1995 provoked a JFK Jr.–size outpouring of grief among Hispanics. Then Selena begat Jennifer (Menudo, of course, begat Ricky Martin), and *la vida* got totally *loca*. In this city, the Latin beat has been getting louder over a period of years, and this summer, finally, New York's Hispanics are feeling their power as never before. Huge swaths of the Bronx have been revitalized (ten years ago, who would have imagined it would be a nightlife destination for well-heeled Manhattanites?), and there are stirrings of rebirth in East Harlem. In the next mayoral election, two of the leading candidates will be Puerto Rican, and fast-growing Dominican and Mexican communities are bursting with entrepreneurial energy. Culturally, the watchword is crossover, with three-star restaurants like Nobu bragging about their South American influences and Latin rhythms infiltrating clubs and recording studios all over town. In fact, the city itself seems to be crossing over—crossing over to its future.


LA

VIDA LOPEZ

Why Jennifer Lopez, Puerto Rican Day parade grand marshal, girlfriend (maybe) of Puffy Combs, inspired by Selena, aspiring to be Barbra Streisand, and owner of America's most famous backside, might be the celebrity of the future. **By Nancy Jo Sales**



PRIMA LATINA **As grand marshal of this year's Puerto Rican Day parade, Lopez represented a people. But she won't stop there.**

THEY CALL HER J-LO—"THAT'S THE GHETTO SHIT," I'M TOLD by one of the boys standing on the corner of Grand Avenue and 181st Street in the Bronx on a hazy Sunday afternoon. J-Lo is Jennifer Lopez, and this is the neighborhood where she lived, long before she became a Hollywood movie star, an MTV-anointed singing star, the face of L'Oréal, and the first Latina ever to become the No. 1 sex symbol in America—not to mention, the girlfriend of Sean "Puffy" Combs. ("Puff's in love," says a close friend of the rapper's. "This is *not* just about the booty.")

"If you had my love and I gave you all my ta-rust . . . would you lie to me?"

J-Lo's No. 1 single on the *Billboard* Hot 100 chart, "If You Had My Love" ("No Me Ames," her duet with Latin heartthrob Marc Anthony, was No. 1 on the Latin chart), floats thinly out of a radio perched at the edge of a fruit stand, where some stricken-looking oranges and bananas are shrinking in the sun. At the first-ever Teen Choice Awards this month, "If You Had My Love" was named Song of the Summer; it was the song kids got sunburned to, and made out to.

"I love yoooo!" Lopez called to her manager, Benny Medina (Puffy's former manager, too), from the stage as she accepted a giant surfboard trophy.

The boys on the corner of Grand Avenue and 181st Street are sweating, shirtless, and have tattoos, shaved heads, or cornrows. "Trying not to be inside," they say. "We don't have no air-conditioning." At first, they want to know "Are you a cop?" until Jennifer Lopez is mentioned. Then they grin. "Yo, tell her they call me Hot Chocolate." "Tell her I can dance, I wanna be in her video." "She's the Puerto Rican princess," one says, and claims he knows her. "You is *dreamin'*," the others say.

When J-Lo lived on Grand Avenue, she says, her apartment was "cold in the winter and hot in the summer." Her journey from there, one of the poorer neighborhoods in the city, has the stunning quality of a defied impossibility. She says the flavor of the neighborhood still haunts her. "When I moved to Los Angeles, I found that the things I clung to the most were things from my culture," Lopez says in her gentle, sleepy voice. "That was the music that I wanted to hear and the food that I wanted to eat. I wanted to be around people who reminded me of home." She's in L.A. now, making her tenth movie, *The Cell*—a thriller in which she plays a forensic psychologist; she makes it clear that she would

PHOTOGRAPHED BY TONY DURAN

(PHOTOGRAPH PRODUCED BY JORDAN SCHAPS)

Photograph by Frank Ross/Corbis.

not like to be typecast in "Latino roles."

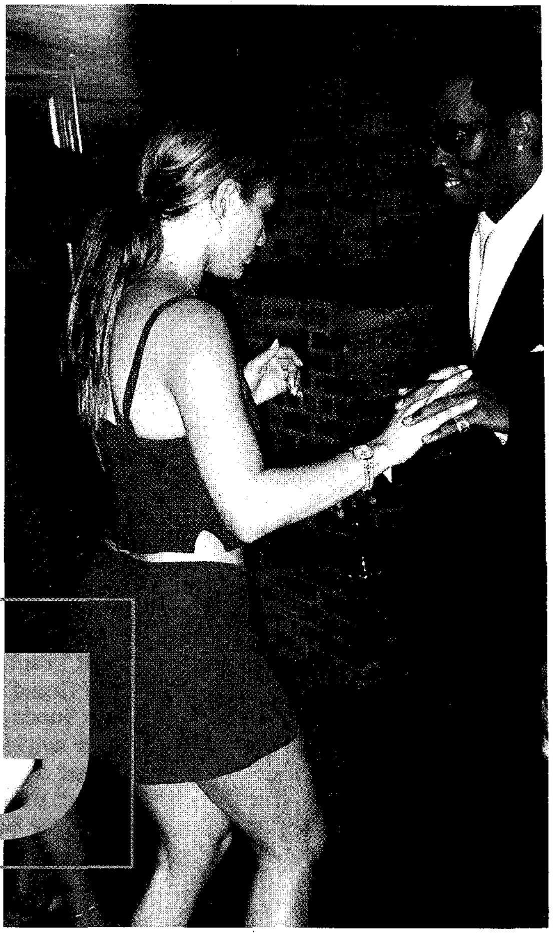
"The kind of career I always aspired to was very much from the musicals I used to watch when I was young—Barbra Streisand, Diana Ross, Bette Midler," says Lopez.

"She's very important to my daughter," says a woman sitting on a stoop on Grand Avenue, braiding her 10-year-old daughter's shiny black hair.

"I like Britney Spears better," says the girl.

On Grand Avenue, Puerto Rican flags hang in every other window, their bright stars dotting the drab brick buildings with hopeful-looking constellations. The boys on the corner are remembering this summer's Puerto Rican Day Parade, when J-Lo was the grand marshal; she was late, steaming up Fifth Avenue past the mayor to take her place at the front of the cavalcade, almost causing a traffic meltdown. "She drove right by me," one of the boys on the corner brags. "I saw that boonkie."

> **The kind of career I always aspired to was very much from the musicals I watched when I was young—Barbra Streisand, Diana Ross, Bette Midler.**



LOVE'S SECRET **Clockwise from above, with Puffy at her birthday party; at Berkshire Hills–Emanuel Camps; in *Selena*.**

"I saw," Lopez says, "a lot of proud Puerto Rican people."

"*Shake it, shake it.*"

"I remember being 2 years old and being put on the table and—in Spanish they say *menéalo,* but it means 'shake it, shake it,' " says Lopez. "I think I was probably dancing out of the womb. We are a very musical people, a very passionate people—"

"What do you think of the term *Latin spitfire*?" a reporter at another magazine asked Lopez recently. Since she became *the* Jennifer Lopez, she's been inundated with questions about what it means to be a Latina—whatever *Latina* may mean. She herself points out that ethnicity, race, are issues with which Meg and Gwyneth and Julia rarely have to grapple. ("And they ain't even got the booty," one of the boys on the corner says. "Julia got *some,*" another observes.) "Do you think you're the most famous Lopez?" one interviewer asked, calling Lopez a "tantalizing tomatillo."

She tried to oblige: "Nancy Lopez, the great golfer?" "What does Lopez *mean*?" the interviewer probed. "I don't know," said J-Lo, then challenging, sly: "Would it tell me something about myself?"

THERE WAS DESI, DRESSED IN THE same pajamas as "Loo-cee"; Xavier Cugat; Tito Puente; Rita Moreno; Chita Rivera . . . The number of Latino superstars America has allowed for can be counted on one hand, maybe two (don't forget Freddie Prinze). But America is changing; in 30 years, Latinos will outnumber every other minority group in the country, and with that, the faces on magazines, in movies, and in front of news cameras are sure to change. The recent craze for things Latino ("Riiiiiicky!") may be no fad but a harbinger of an America to come; and the success—the Meg-, Gwyneth-, and Julia-size success—of Jennifer Lopez may represent the dawning of a new era of pop icons. Jennifer Lopez—full-bodied, hip-hop J-Lo—is the face of the future of glamour and beauty. And she—or perhaps this—has gotten under some people's skin.

"On Monday, March 22," read page 2 of the *Daily News,* "in the context of a review of the fashions at the Academy Awards, the *Daily News* made an editorial error and captioned a photo of Jennifer Lopez with the wording, Reformed Tramp. . . ."

"Jennifer Lopez is from New *York.* Do you hear an accent?" complained Mexican-born actress Salma Hayek to the New York *Post.* "Her grandparents or her parents—maybe. But her Spanish is very *bad.*"

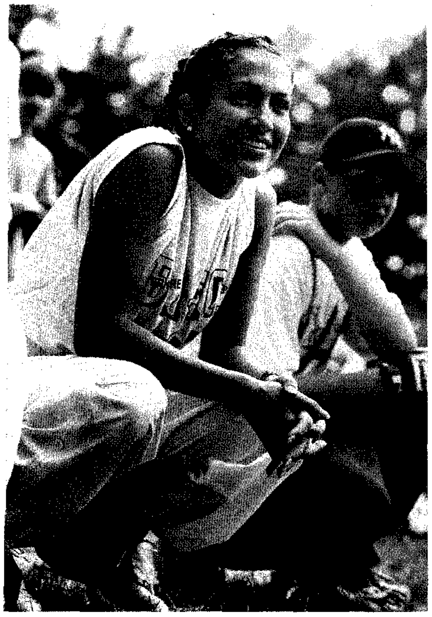
But the language of Grand Avenue is only sometimes Spanish; the boys on the corner say they can barely understand their grandparents. ("But do you still consider yourself Puerto Rican?" "Hell, yeah.") Spanish is the echo language of signs, of ads, of *abuelas* calling children in when the humid afternoon claps with thunder ("*¡Ven aquí!*"). "It's funny," says Lopez, "as you grow up in this country, you don't think about it, but you're influenced by everything. I listened to salsa and merengue, but I also listened to Cher."

Her own grandparents came from Ponce, Puerto Rico's second-largest city (population 300,000). Her father, David, was a computer technician for an insurance company in Union Square; her mother, Guadalupe, a kindergarten teacher. They struggled raising three daughters (sisters Leslie and Lynda—a D.J.—are now part of Lopez's sometime entourage of homegirls) and only moved from the Bronx last year, after one of their girls appeared in a film opposite George Clooney.

"It was my parents," Lopez says, "who instilled in me that even though we were from where we were from and were who we were as far as nationality went, we were just as beautiful and smart and intelligent as anybody else in this country—that I could do anything.

"I think about that all the time," she continues, purring. "I think about it as I'm driving around in my car—I have a nice car, a Mercedes 320 convertible—and I'm driving down to my video

Photograph: Frank Ross/Corbis



shoot. . . . I know what it means; I know the impact I'm making."

HOW DID SHE MAKE IT?

Jennifer Lopez rose from the ashes of Selena (Selena Quintanilla Perez), the Texas-born Tejano singer who was gunned down at age 23 by the president of her fan club, Yolanda Saldivar, a dowdy boutique manager and embezzler. Selena was a phenomenon when she died in 1995; she had filled the Houston Astrodome with an attendance record of 61,000. She'd just begun to "cross over"—the expressed goal of her management before her death—having won a Grammy and recorded her first English-language album. Selena's death—a huge story that struck the mainstream press with its ignorance of just who she was—had an effect on the Latino community akin to that of the murder of John Lennon, because Selena was a folk hero, the electrifying girl next door who made it big despite the odds stacked against her.

"She did cross so many different barriers and made so many things happen just by being her," Lopez says sweetly. "The more I think about her and talk about her, the more I realize much bigger things were accomplished with her life and her movie"—that is, Lopez's 1997 movie *Selena*—"than she could ever think."

In *Selena*, Lopez—who until then had been known primarily as one of the dancing Fly Girls on Keenen Ivory Wayans's *In Living Color*—seemed to merge with the lost Selena. They looked so much alike, moved and *sounded* so much alike (well, Lopez was lip-synching Selena). It was a performance up there with George C. Scott's Patton, in perfect pitch, and it made Jennifer Lopez a household name—at least, in Latino households. "It connected me to the culture," says Lopez, "and opened up a lot of things to the Latino culture in general—to not be so closed to the Latin culture."

"There's a bigger purpose," she adds languidly, meaning to her own—and of course, Selena's—success. She took up, in a sense, where Selena left off.

Abraham Quintanilla, Selena's father in real life, says he was surprised at Lopez's state when she came off the stage—"breathless"—after shooting a scene in which Selena performs at the Astrodome before a sea of screaming fans (or in Lopez's case, extras). Lopez loved the rush of being in front of such a crowd. "She said right then she wanted to do what Selena did, for herself," Quintanilla told the Los Angeles *Times*.

"JENNIFER!" "JENNIFER!"

Benny Medina, Lopez's controversial talent manager ("If I am the master of my destiny, he is the executor," Lopez says grandly), reports that Jennifermania has now gone global: "We were in Paris during Fashion Week and had just parked in the Place Vendôme when Jennifer just kind of wandered off by herself in the direction of the Ritz, and suddenly all these photographers and tourists were surrounding and engulfing her."

She's become so big, even Donald Trump is claiming to have a hand in her celebrity—by never having known her. "She came to the Trump Organization five years ago to interview as a secretary," the Donald says, "and was turned down, and because of that became a star!"

It was Lopez's association with Puffy, however (which seems to have started some time in 1997), that pushed her into the gossip-column spotlight. There were Puffy and Jennifer "openly canoodling" in the pool of Miami's Delano Hotel; jetting off to Paradise Island (they had apparently wanted bottles of Cristal and boxes of Cap'n Crunch for their rented hideaway); there were Puffy and Jennifer vehemently denying there was anything to all the "rumors."

He, after all, was still living with Kim Porter, the mother of his son Christian; and she was married to Ojani Noa, a former model and waiter—now the manager of L.A.'s Conga Room, which Lopez co-owns—whom she had wed in a fit of high spirits in the wake of *Selena*. "He's a bit macho and would sooner have me home," she told a newspaper demurely. (She had actually divorced Noa five months earlier.)

"Sean and Jennifer have a lot in common," says someone close to Combs. "They're about the same age, they're both from uptown, both former dancers, and both really ambitious. Ruthless, in fact."

"Why is ambition, like, a bad thing with women?" asks Lopez.

Creeping up to the release of *Out of Sight*, Puffy and Jennifer were being called "officially an item," and Lopez posed in *Vanity Fair*, from behind, in—just—a pair of drawstring panties.

"I really would like to see an article that doesn't mention it"—that is, her bottom—Lopez says.

In *Out of Sight*, Lopez emerged as perhaps the sexiest screen presence since Sharon Stone, and earned respect as an actress ("Being Latin wasn't even an *issue*," she says). Lopez and Clooney both brought a sultry maturity to the encounter of a man and a woman (or in this case a bank robber and a federal marshal) that has woefully been lost in the chipper romance of Hollywood movies of the nineties.

"I had followed her film history closely," admits Tommy Mottola.

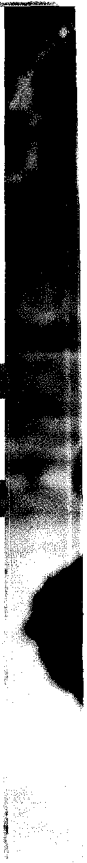
Mottola, the powerful head of Sony Music Entertainment, took a personal interest in the development of *On the 6*, Lopez's debut album (so named for the train she took home to the Bronx). "I had heard she wanted to make a record," Mottola says, "and I asked for her demo tape. I listened to the tape, and I wrote a memo: *'Get her on a plane.'* "

Sony, which already had the biggest Latin-music division of any recording company (Ricky Martin, Gloria Estefan, etc.), had its hands on the world's hottest Latino actress—not to mention that Puff Daddy was onboard as one of her songwriters and producers. It was a "win-win": *And we'll*

(continued on page 67)

Photographs: top, Stewart Ferebee; bottom, Everett Collection

VOICES OF CHANGE



New Yorkers from John Leguizamo to Junot Díaz to Carolina Herrera to Herman Badillo talk about where the Latino community—actually, many communities—has come from, and where it's going.

JUAN GONZALEZ, columnist, *Daily News*

I was one of the student demonstrators at Columbia in '68. But there were hardly any Latinos at Columbia back then. So basically my consciousness of being Puerto Rican developed after I got kicked out of Columbia, when I was involved in the formation of the Young Lords. The Lords were the first Latino organization in the city that really made any noise and, I guess, as radical groups go, were well-liked. We were all 20, 21, 18, 19 years old at the time. It was very similar to the Black Panther Party.

Geraldo Rivera was one of our lawyers; he was with Legal Aid at the time, and once he was done with us, he jumped to TV. Felipe Luciano, who's been a TV reporter for years, was the chairman. Pablo Guzman, now at Channel 2, was our minister of information. Freddy Ferrer, José Serrano, they were all influenced by the Lords. Herman Badillo helped to negotiate one of our first conflicts, when we took over a Methodist church. So we all know all these guys from way back.

In the sixties in the city, to talk about Latinos was to talk about Puerto Ricans. It was a predominantly Puerto Rican organization. But we didn't know anything about Puerto Rico, so we had to teach ourselves. Today, the Latino community is certainly a lot richer because of the different countries of origin. I did a column a couple of years ago about a church in East Harlem where the Puerto Ricans were upset that Mexicans were in the majority of the church. The Mexicans wanted to put a statue of the Virgin of Guadalupe in the front of the church. And the Puerto Ricans, who were still the church elders, said, "That's *your* virgin, that's not our virgin."

NELY GALÁN, president of entertainment, Telemundo

I got into TV because I felt like there was no one on TV that looked like me. No one. The only time I saw any image that was remotely like me was the show on PBS called *Qué Pasa USA?* I was 10. I thought, *What's wrong with this picture?* This year, the whole world has changed. All these people that the mainstream market has "discovered" we've all known for years. Ricky Martin has been around Hollywood for a long time and a lot of people blew him off, and I think now everybody goes, "Let's find the next Ricky Martin. I just hired a young, really hunky, really hip priest for a talk show we're doing called *Padre Alberto.* Everybody who's not Latino says to me, "Oh, my God! What—are you crazy?!" And the Latinos are like, "Oh, my God, why didn't anybody think of that before?" Because 96 percent of our audience is Catholic. Latinos do not go to shrinks.

DAISY FUENTES, TV HOST

> **'Growing up, you never saw Latin people on TV or anything. But when you were in my house, you'd have thought you were in another country.'**

Photographs: from left, Albert Sanchez/Outline; Brian Valenchenko/Outline; Henry McGee/Globe.

JUNOT DÍAZ, WRITER

We go to priests. We're also doing a show about a Cuban family that moves to Los Angeles and the daughter meets and falls in love with a Chicano. That show's very autobiographical, because my boyfriend is Mexican. My mother would make a Cuban meal like arroz con pollo and invite my boyfriend over, and he'd put Tabasco in it and want to eat it with tortillas. She'd be like, "Oh, my God! That's disgusting. He just ruined my dish. This is the guy you're going to end up with?!"

JUAN FLORES, professor, Hunter College, City University of New York Graduate Center

There have been plenty of Latino crazes: the rumba craze, Carmen Miranda, the tango craze, Ricky Ricardo, and so on, all of those earlier times when Latin culture has been attractive in a seductive kind of way to American culture. They've flirted with it, incorporated it, enjoyed it, and been inspired by it, but this time it's different. Now you have a demographic correlative to it. It definitely has deeper roots this time.

The emergence of this category *Latino* really comes from advertising and marketing and then really congeals in a political sense with the census categories. As a social category, the term *Latino* comes primarily from those outside and those who are trying somehow to manipulate the ways populations are understood. There are pitfalls that lie ahead using this identity. I don't want to negate the idea of the Latino. I just think we should view Latinos from the view of the individual groups.

JUNOT DÍAZ, writer

I'm no expert on the history of the Latino community in the U.S., but it strikes me that we haven't lived under the kind of illusion that other communities have that we're some kind of homogeneous sect. That's what cracks me up: There is no ethnic community you can make generalizations about. I'd rather have us start out as fractured so we don't commit the bullshit and erasures that trying to live under a banner of sameness entails. The most obvious aspect of our shared experience is that whether somebody is called Mexican-American or a Chicano or a Tejano, if any one of them is called a spic, he's going to react the same way. And rare is the Latino kid who hasn't been called a spic.

> **I'd rather have us start out as fractured, so we don't commit the bullshit and erasures that trying to live under a banner of sameness entails.**

This is a nightmarish place for people of color. It's no accident that over 90 percent of Latino children go to schools that don't receive as much aid as white schools or that Latinos are incarcerated longer than whites who commit comparable crimes. The only reason people eat fucking vegetables in this country is that Latinos are out there breaking their backs! This is a joke that Latinos are coming up now—we're still the most invisible group in the country, and we're a larger group than the African-Americans.

FERNANDO ESPUELAS, *chairman and CEO*, StarMedia Network, Inc.

When we first looked for funding for StarMedia, I met an overwhelming amount of resistance. The head partner of one of the better-known venture-capital firms here in New York that invests in technology interrupted my presentation once to say, "Well, Latin America is just that big blob south of Texas." That was perhaps the most chilling comment, but most people, perfectly educated, competent people, still have this Carmen Miranda view of Latin America—lots of happy people dancing with fruit on their heads—or one of those sixties Westerns, big desert and a dusty town full of people in sombreros waiting for the coup to come. Obviously, that's not Latin America, and it never was. We came very close to going out of business because we either spoke to Latin American investors who didn't understand the Internet or Internet investors who didn't understand Latin America. I mean, we had people asking, "Do they have phones? Do people there have computers?"

JOHN LEGUIZAMO, actor and performer

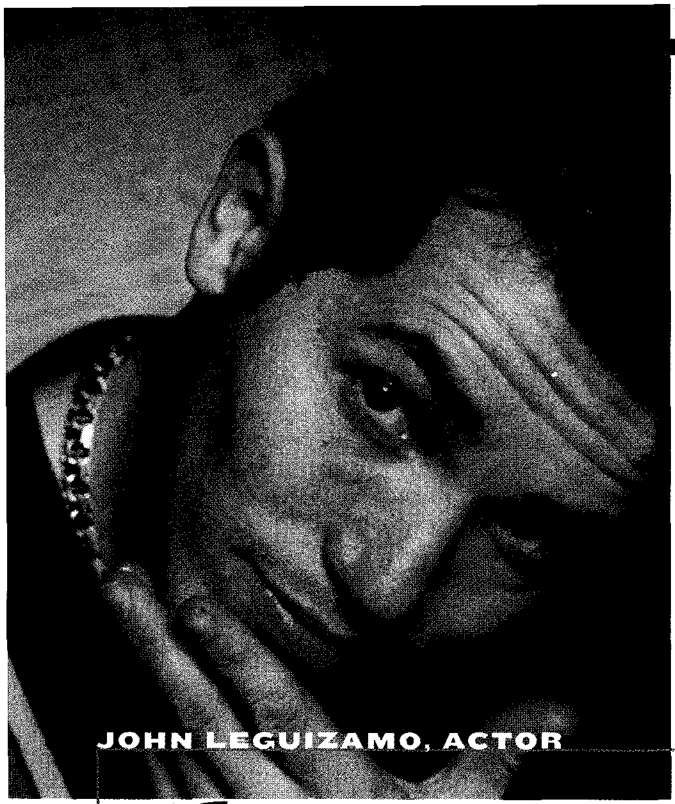
I was the first Latin kid in my acting classes, and my college classes. It was lonely. You had to just try to survive, and there were no role models and no support group. The brats got it all now. Lucky bastards. I love them. They'll get it all—in my day . . . I sound like my father.

But as a Latino in New York now, you feel at home. Spanish food, Nuevo Latino cuisine. Spanish and Spanglish everywhere. People like Latin people in New York. We have good positions, and you see Latin people who are executives. You're part of the "Say it loud, I'm brown and I'm proud" crowd. And nobody says it louder. I want to see Latins just keep climbing those corporate ladders and getting in on the big ideas early on. Upscale, baby! In the entertainment industry, we need more Latin people in the decision-making process, not just the interpretive. I want to see a Latin president with a cigar fetish. And we make our own.

CAROLINA HERRERA, designer

I moved to New York in 1981 when I was 40 years old to open my business. I come from a colonial family; our roots are Spanish, but we've been in Venezuela for many years. My father was an extraordinary man, one of the pioneers of commercial

"I'm half Spanish. I played with Puerto Ricans, Dominicans, Venezuelans, and Cubans who'd tell me I wasn't Spanish because the Spanish had raped and pillaged."
—KEITH HERNANDEZ, FORMER NEW YORK MET



JOHN LEGUIZAMO, ACTOR

> **In entertainment, we need more Latin people in the decision-making process. And I want to see a Latin president with a cigar fetish.**

aviation in Venezuela and the governor of Caracas for ten years. Sometimes I would design something for me—we had some French couturiers in Caracas and very good seamstresses—but I wasn't very interested in fashion. I married when I was 18, and I had four daughters. But there is the time in life when you want to do something different. I chose fashion. I think for Latins, fashion is in the blood. Latin women are always making the best-dressed list. I myself have been on it since 1971.

WILLIE ESCO, fashion designer

I saw that the Latino culture was going to be big in fashion five years ago when people started wearing their collars over their suit jackets—that Spanish flare. European designers started taking Latin looks into their own collections. I've always admired Armani. When I first started, it was very difficult to be Latin and in fashion. You'd never get anything with a Donna Karan. You could only hope for graphic and art jobs. Now this has absolutely changed. In urban design, Latinos are much more respected. They have this from-the-street edge.

KEITH HERNANDEZ, former New York Met

"I'm half Spanish, but during my baseball career, I played with Puerto Ricans, Dominicans, Venezuelans, and Cubans who'd tell me I wasn't Spanish because the Spanish had raped and pillaged and that the Spanish thought they were better than everyone else in the Hispanic caste system. I got the nickname Mex when I was young because I guess I looked Mexican and no one seemed to know the difference. My dad was furious with the nickname, but I didn't mind.

CHITA RIVERA, performer

This is an amazing thing that's happening now—this burst of everybody finally recognizing how exciting Latin rhythms are. I don't speak a lot of Spanish—English is my language—but what I love is that now in recording, people are singing in Spanish and in English. Years ago, everybody did love those Latin dance halls, but it was mostly our beautiful people: the men in suits and ties, the women in dresses—everybody looked fine, they looked sharp. But now everybody wants to do it. Everybody wants to live *la vida loca*! I'm prejudiced, of course, but that music gets your heart beating and that rhythm gets under your skin.

RICHARD PEÑA, program director, Film Society of Lincoln Center

The first Latin films I saw were at a theater that no longer exists called the Elgin Cinema, which used to be on Eighth Avenue and 19th Street. My grandmother would take me as a way of relieving my mother. People make the mistake of thinking that there's one Latin community; in fact, there are many. At Lincoln Center, we'll reach out to the Latin community, and the audiences will always be largely Spanish-speaking for our Latin American film series. But what we find is that there's actually very little crossover. So if you show an Argentinean film, the Argentinean community will come out en masse, but they won't necessarily come out for the Mexican films or the Ecuadoran films or the Colombian films. It's a tough time right now for Latin American film, a period of transition. But now Latin filmmakers in New York are forming collectives, like African-American filmmakers did twenty years ago.

JOSÉ SERRANO, congressman

You know, I've been in Congress so long, I've become an elder statesman. I'm encouraging people who reach out to me by lending my name and support—things I haven't done in the last 25 years in elected office but probably should have. I have a very strict rule: Any Puerto Rican candidate who wants my support has to first show me he or she is willing to work in a coalition with progressive whites and blacks. It's not enough for them to say, "Help me because I'm Puerto Rican." You have to show me that you work with other groups. When we were coming up, we had no choice but to be on our own. Our doors were closed. But now that we're in the driver's seat, we can't be guilty of doing what other people didn't for us.

DAISY FUENTES, model and television host

I was born in Cuba in 1966 to a Cuban father and Spanish mother. I left with them in 1969 for Madrid because of the political turmoil in Cuba, and a few years after that, we moved to northern New Jersey. I grew up with all the Latin traditions: everything from food to customs to holidays—less hard-core religion than traditions, beliefs, and, of course, all the superstitions. You never saw Latin people on TV or anything. But when you were in my

> **"This is an amazing thing that's happening now, this burst of everybody finally recognizing how exciting Latin rhythms are."**
> —CHITA RIVERA, PERFORMER

Photographs: top, Robin Holland/Outline; bottom, Walter McBride/Retna.

"When we were looking for funding, I met with an overwhelming amount of resistance. Most people, perfectly educated, competent people, still have this Carmen Miranda view of Latin America."
—FERNANDO ESPUELAS, ENTREPRENEUR

house, you'd have thought that you were in a different country. I'd bring home my normal homework from school, and then my mother would have her own Spanish homework for me to do. When I was in high school, I moved across the bridge to Harrison, and it was very Anglo there. I was one of two Latin kids in the school. I heard the word *spic*—that was new to me. And even today, though I don't think there's a lot of discrimination out there, there is definitely a lot of misunderstanding. The other day, someone asked me, "Hey, is Cuba still a Communist country?"

MARGA GOMEZ, COMEDIAN

ORIBE, hairstylist

I grew up very American—I was born in Cuba, but I moved to North Carolina when I was 4. There were no Cuban kids around when I was young, but the influence was all around me—I spoke Spanish at home; when I got older, I got into the music and the whole thing. My salon is very fancy and overdone, so the Spanish music is a good mix. Being Spanish has helped me with the hairstyling. When I was a kid, my mom was Mom, but my aunt was always done up and coiffed. I saw this kind of glamour, and then I watched Dolly Parton on TV. I think this produced the glamorous movie-star look that I really love—soft and easy and American-looking, but with a little punch too. I guess that's my Cuban side—it's a little bit more outrageous. Latin women push the limit in terms of hair and makeup; they buy great clothes. In Miami, you still see Cuban women with rollers on in the grocery store—it doesn't matter if they're rich or not, they love to look great.

PATRICIA MANTEROLA, actress and singer

I came to America two years ago from Mexico City. Five years ago, I would not have been able to come, because there were no opportunities for Mexican actresses unless you wanted to play the part of the housekeeper. Just now, I have signed a three-picture deal with Miramax, which is a big breakthrough for me. And they told me, "We know there are 33 million Latinos in America, and we want to reach them." They realize that the Latin market is huge and we're very good consumers. But they are not making me play only Latino roles: Right now I'm working on an Italian movie in the role of a young, intelligent Italian girl.

"The reality is, there are thousands of queer Latinos out there. Everybody knows we're there, but you can't talk about it. Like being in the military."

OSCAR DE LA RENTA, fashion designer

In the sixties, there were no successful Latino designers. If you weren't an American, you had to be Italian or Spanish—and with my name, everyone thought I was Italian or Spanish. When I said I was from the Dominican Republic, I could see on their faces they didn't know what to think. But I have always been very proud of my background. I can be walking on the street, and someone from Panama, Colombia, not just the Dominican Republic, will recognize me, and they will come to me and say, "Oh, Mr. de la Renta, we are so proud of your work." You never hear an Italian tell a Frenchman, "I'm so proud you also are European." Today, designers with global recognition have no frontiers. The most important consumer is a professional woman, and all over the world, that woman dresses in the same manner. But I have always loved colors—light, color, and music are very important to my work, and I've always designed very feminine clothes. In that sense, I'm very Latino.

EDGARDO VEGA YUNQUÉ, novelist

Basically, my writing is concerned with our diaspora, our having come to this country, and particularly in terms of our identity, of not really being able to choose. For example, I have an enormous affection for the United States and its people; it borders on idolatry. And yet I feel this tremendous rage and anger toward its government. It's socially such a cool place, and my kids are here, my grandkids are here, and they're part of it—they've lost their Puerto Rican–ness. I mean, they're just Americans. And I feel this tremendous ambivalence. I envy people who have come here as immigrants—have chosen to be Americans. I can't choose that. I grew up in Puerto Rico until I was 13, and then we came here. I'm 63, so that's 50 years. But I still don't feel particularly American.

ROSSANA ROSADO, editor-in-chief and general manager, *El Diario/La Prensa*

Manuel de Dios Unanue was the editor-in-chief when I started out as a reporter here, and he was really a mentor to me. When he was shot—in a bar in Queens in 1992, assassinated for running stories about the Colombian drug cartels—my son was 4 months old. I began to wonder how far I wanted to go in journalism, whether I wanted to risk my life. I quit and worked for the city gov-

Photographs: top, courtesy of StarMedia; bottom, Linda Sue Scott.

[illegible] PUENTE, MUSICIAN

ernment for a few years. But on another level, many of us were shocked by the reaction of the rest of the New York City press. Manuel was killed because he pissed people off, and that is something that should upset all journalists. But there was a real ignorance about this form of organized crime that was Latino instead of Italian. People wrote about his death like just another crime story, raising questions about whether he was involved, about his character, about his personal finances. They acted like he wasn't a real journalist, just because he was writing in Spanish. Now people are really starting to realize the power of the Spanish-language press. Until 1995, we had no ads from Macy's. In a city with a Spanish population like New York's, it was bizarre! But we have had a contract with Macy's ever since, and things are turning around. It started with the death of Selena, the Tejano singer. People started to say, "Wow, who are these people? What do they buy? What do they drive? Who are they loyal to?" Then Ricky came and blessed us all. Now even the giants like Time Inc. are getting in the act. The competition is good for us, but what concerns me is that the newcomers are in the business for the wrong reasons.

> **"I was smack in the middle of jazz and salsa, and I made a beautiful marriage of that music. My son is 27, and he's a rapper! Dig that!"**

OLGA MÉNDEZ, New York State senator

I am proud of one thing: I am the first Puerto Rican woman elected to a state legislature in the U.S. mainland. There is this stereotype with all Puerto Rican and Latino women that we are very docile and manipulable. I am a very sweet woman, I don't have an ax to grind, but when they say no, I behave like a bad witch, and my tone of voice comes out with such a passion. I remember when I was a matriculated student at Columbia, I went to register to vote. There was a long line. The woman saw that I was Puerto Rican and told me I had to take a literacy test. I said, "I'm a graduate of the University of Puerto Rico!" But she said they didn't recognize that here. I said, "Do you think I am speaking to you in Spanish? I'm speaking in English!" I said, "Let me tell you something—even if I have to go to the president when I get through with you, you will be barred completely. You're interfering with my rights!" So she then registered me, and when I walked away, people started to applaud. I thought, *Can you imagine what happens to Puerto Ricans who are not able to go through the stress of fighting for their own rights?*

HERMAN BADILLO, chairman of the board of trustees, City University of New York

I was one of the first Puerto Ricans to come into New York. I had to open doors, which was difficult because there weren't many open to us at that time. When I tried criminal cases for poor Puerto Ricans, sometimes we couldn't even get a lawyer. If I had followed the teachers at the high school where I went, I would have gone into airplane mechanics, because in those days, Puerto Ricans would just shuttle off to trade schools. When I graduated law school, I went around to different Democratic clubs hoping to join, and they didn't want me to join, because the last thing they wanted was a Puerto Rican who was smart and articulate, and who might take over their organization. I ended up having to go to the only club with a Puerto Rican leader, Tony Mendez's club in East Harlem. If it hadn't been for that, I wouldn't have learned the ins and outs of politics.

JULIA ALVAREZ, writer

I go to the Dominican Republic several times a year because I'm looking for that cultural shot in the arm. I need what we call *el calor de la familia,* the warm fires of family. That need is part of my heritage and my being. Coming of age in the six- *(continued on page 71)*

> **"Five years ago, I would not have been able to come to America, because there were no opportunities for Mexican actresses unless you wanted to play the part of the housekeeper."**
> **—PATRICIA MANTEROLA, ACTRESS**

Photographs: top, Dan Dion/Liaison Agency; bottom, Peter Brooker/Rex.

REBUILDING EL BARRIO

With burgeoning Mexican and Dominican presences and a rapidly changing economy, East Harlem, the city's original Puerto Rican enclave, is struggling to redefine itself for a new century. **By Craig Horowitz**

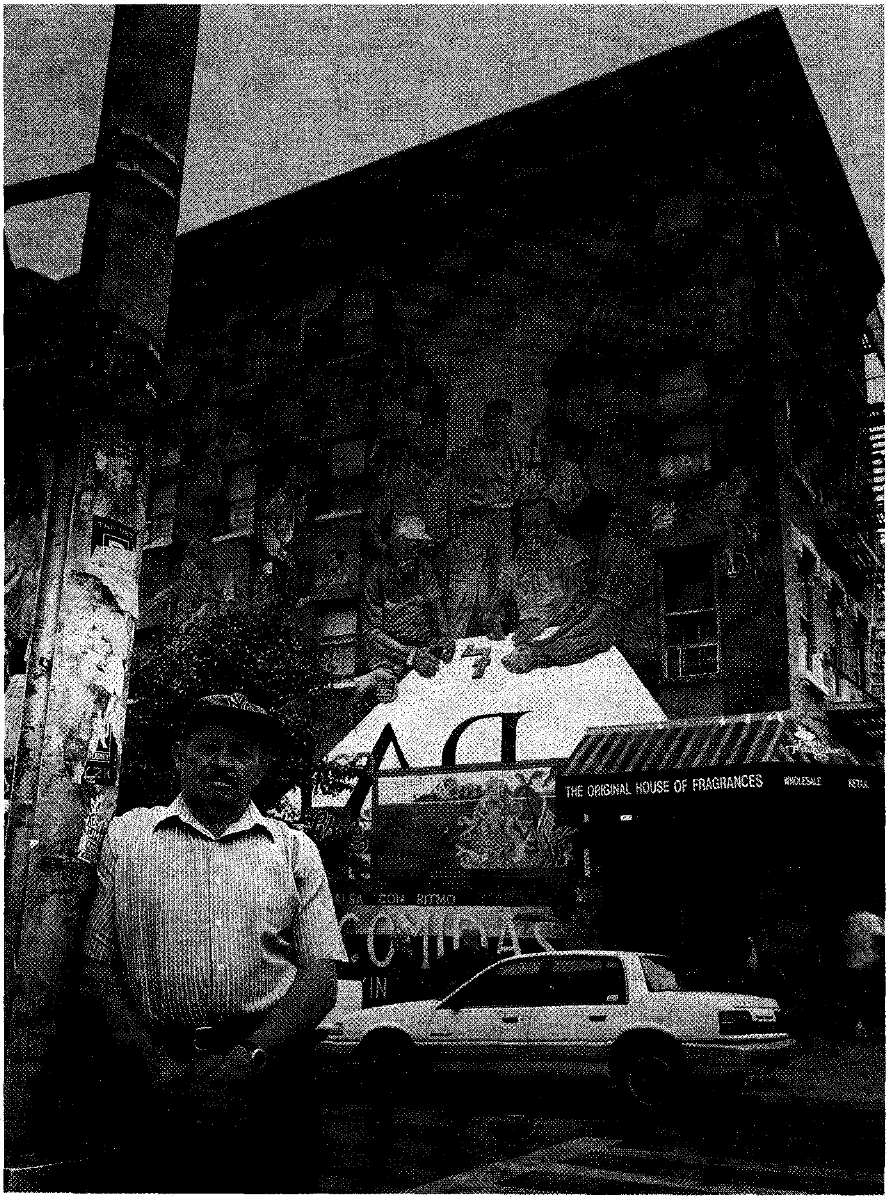
PHOTOGRAPHS BY CHRISTIAN LANTRY

ON A CLOUDY SUNDAY IN THE MIDDLE OF June, more than 2 million spectators stood fifteen deep along Fifth Avenue to watch the forty-second annual Puerto Rican Day Parade. It was, even as these New York celebrations go, an extraordinary event: both a dazzling display of ethnic pride and a joyous, salsa-driven party.

The parade, the biggest ever, kicked off what would become a summer-long national embrace of Latino culture. A summer when it has been nearly impossible to turn on the radio without hearing Ricky Martin or Jennifer Lopez. A summer when everyone from television newscasters to potential presidential candidates has acknowledged and paid respect to the growing Latino influence in America.

By 2005, Hispanics will be America's largest minority, comprising 13 percent of the population. In New York, there are already nearly two and a half million Latinos, and if current trends continue they will outnumber African-Americans early in the next century.

For a very long time, to be Hispanic in New York meant being Puerto Rican. And while that's no longer true, Puerto Ricans continue to see themselves as first among equals: Dominicans, Colombians, Mexicans, Ecuadorans, and all of the other Latin American groups that are now part of life in New York. "It's a community that's come into its own socially, politically,



URBAN RENEWAL ***The Spirit of East Harlem,*** **a 25-year-old mural on 104th Street, painstakingly restored with a little help from Hope Community, Inc.**

and economically because of its staying power and its presence," says Bronx borough president Fernando Ferrer, the city's leading Latino politician. "A generation ago, we were talking about firsts; now there are manys."

However, despite the extraordinary progress, only ten blocks from the end of the parade's festive show of strength, the story in East Harlem, New York's original Puerto Rican community, is a little different. Long known as *la cuna de la comunidad,* the cradle of the community, East Harlem is struggling to adapt to changing economic and political realities. East Harlem's Puerto Rican residents are battling to maintain its status as a Puerto Rican stronghold, a place in New York where Puerto Ricans can sustain, nurture, and build on their culture.

"The center of gravity for Puerto Ricans was always 116th Street, but now it's moved north to another county," Ferrer says coyly, as if reluctant to name his borough. "After the parade, though, we all still end up on 116th Street. As Harlem is for the African-American community, East Harlem will always be and should always be the spiritual cradle of the Puerto Rican community.

"The political leaders there made some poor choices over the years about where to put resources. They didn't focus on housing, so people left—they followed the No. 6 train to Mott Haven and Soundview and Hunts Point and Castle Hill. But there are still footprints in the sand that won't go away," he says, mentioning that his wife grew up in East Harlem and still talks about St. Cecilia's on 105th Street, where she had her first communion.

"The No. 1 issue in East Harlem," says Henry Calderon, president of the East Harlem Chamber of Commerce and a prominent local player for more than two decades, "is making this a neighborhood where young people want to live after they graduate from school and get a good job. We need to stop them from saying, *There's nothing there for me, so I'm leaving.* We desperately need people living here who have good jobs, raise their kids, and take an active role in the schools. That's how you stabilize a neighborhood."

That's begun to happen in East Harlem, but slowly and fitfully, a fact Calderon ascribes to the lack of effective homegrown leaders. "Being a leader," says Calderon, "means having a vision or a goal and working towards it while bringing the people along with you. Obviously, we haven't had that."

EAST HARLEM'S IDENTITY CRISIS HAS BEEN exacerbated by the boom that's been under way for a number of years in Harlem's black community. "Hispanics look at what's happening in central Harlem on 125th Street with Disney and everybody else, and they're very envious," says Nick Lugo, who owns a travel agency and several buildings on 116th Street and is the organizer of the annual 116th Street Festival. "Charlie Rangel is a really savvy politician. In the Puerto Rican sector, you don't have that. Look, African-Americans have a great head start; they've been in politics for many years. As for us, well, we don't have a cause that unifies us, something that makes us rally behind one person."

Most of the attention focused on Harlem over the past couple of years—as well as most of the development money that has been flowing into the community—has been directed toward central Harlem: the legendary, almost mythic Harlem of the Apollo Theater, the Abyssinian Baptist Church, 125th Street, Sugar Hill, Strivers' Row, Duke Ellington, and Langston Hughes.

Black Harlem is where the action's been. Disney, Sony, HMV, the Gap, and other blue-chip companies looking for untracked terrain have all flocked to West 125th Street. (East Harlem, also called Spanish Harlem or El Barrio, is roughly defined by 96th Street to the south and 140th Street to the north, from Fifth Avenue to the East River.)

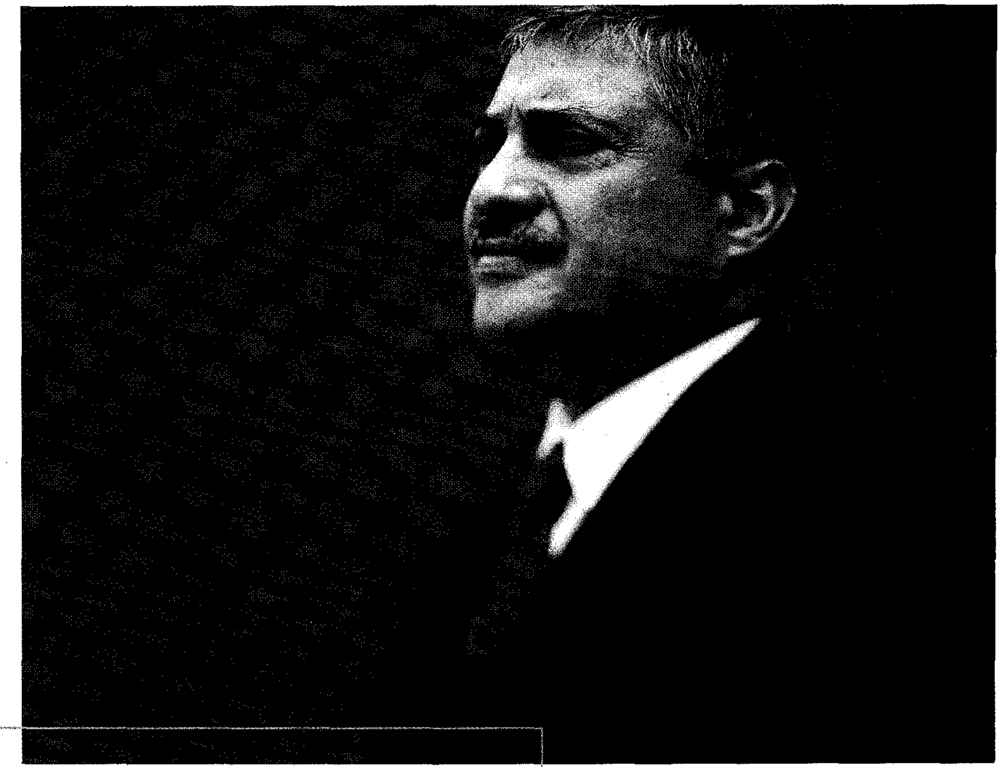
This pattern of development has reinforced the long-held belief of many Puerto Ricans in El Barrio that they live in the forgotten Harlem. "Clearly, East Harlem is five to seven years behind central Harlem in terms of redevelopment," says Philip Reed, East Harlem's city councilman. "And you really get the sense from many Latinos up here that they believe they have never earned the respect in this community that they should have."

"There's absolutely a legitimacy to that perception," says a key economic-development adviser to Governor Pataki. "And it goes back 30 years. Historically, they were simply left out. HUDC [the Harlem Urban Development Corporation, the now-disbanded agency that for two decades funneled state money to the neighborhood] was a central Harlem organization that completely ignored East Harlem. They just never got very much."

GOOD NEIGHBORS
Left, Aurora Flores of Aurora Communications. Opposite, Raul Rodriguez, community advocate.

HOUGH THE CENSUS NINE YEARS AGO PUT East Harlem's population at 110,000 down from 155,000 in 1970), the ac-epted number today is around 135,000. This breaks down to roughly 53 percent Puerto Rican, 45 percent black and West African, and 2 percent white and Asian. Not counted in these numbers, however, s the rapidly growing Mexican presence.

Traditionally an entry-level immigrant neighborhood, East Harlem has, at various times, been home to arriving waves of Germans, Irish, and Italians. Little Italy, n fact, was originally in East Harlem, and a small vestige of the Italian community is still centered near the river, between 114th and 116th Streets on Pleasant Avenue. Rao's, the vaunted 100-year-old red-sauce Italian restaurant that's a clubby hangout for guys in ventless double-breasted suits and a regular assortment of celebrities, is still on 114th Street.



And just around the corner is the 115-year-old Our Lady of Mount Carmel Catholic Church, a longtime center of the Italian diaspora, where they still have their annual street festival and parade celebrating Saint Paulinus.

'We need some leaders who've made it in life and see politics as a way to give back, as a way to use the resources of their success,' says Raul Rodriguez. 'What we have now is people who take these positions to help themselves.'

But ever since the fifties, when Puerto Ricans began coming to New York in significant numbers, East Harlem has been viewed as a gathering place for those who left the island. El Barrio is the widely acknowledged birthplace of salsa music. (Several groups are currently shopping competing proposals to raise money for a salsa museum.) It is also home to El Museo del Barrio, the Puerto Rican museum on Fifth Avenue and 104th Street, as well as the recently opened Julia de Borges Latino Cultural Center on 106th and Lexington.

But population shifts have begun to threaten several decades of Puerto Rican dominance in the neighborhood. The changes are immediately apparent on 116th Street, which is known in the neighborhood simply as the strip, and is to East Harlem what 125th Street is to central Harlem. Though the street signs on the strip say Luis Muñoz Marin Boulevard—honoring the first governor of Puerto Rico—the store signs around Fifth Avenue all have West African names now. When you head east over to Third Avenue, you walk right into what is called Little Puebla, for the concentration of Mexicans who have come from an area in Mexico called Puebla.

Here, the stores have names like La Hacienda, Exquisita Comida Mexicana, and Casa El Rodeo, and offer everything from Mexican food to music to shoes to cowboy boots. (Tucked oddly in the middle of all this is Morrone & Sons Bakery, a still-popular Italian outpost.) Farther east, in Jefferson Park, the Mexican immigrants gather on Sundays for an outdoor Mass, followed by some very serious and well-attended soccer matches.

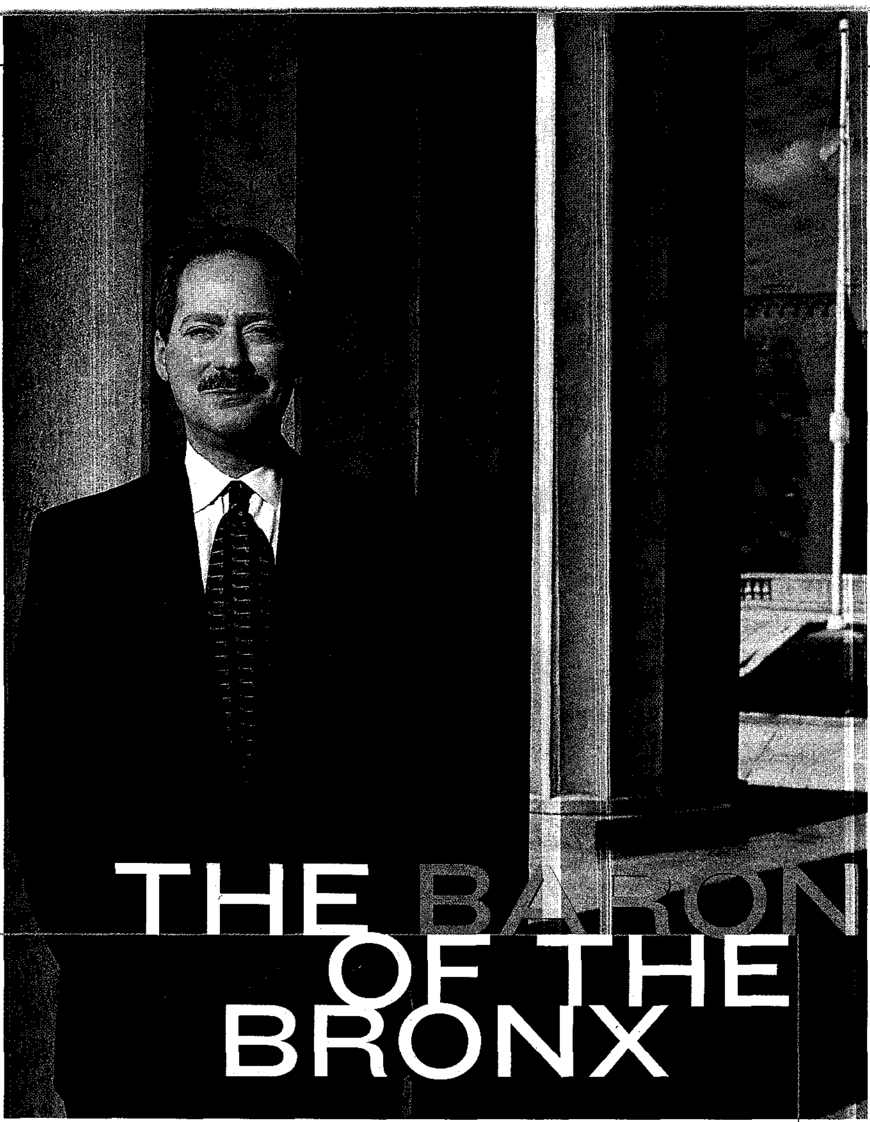
"Right now there are 15,000 Mexicans in East Harlem," says Juan Caceres, president of Cecomex, an organization that helps new arrivals with everything from small-business loans to housing and social services. "They have opened 57 businesses so far, and there are five more in the process of being opened. This area is good for the Mexican community. There's no language problem, and it's easy to adapt."

Then there is the issue of the Dominicans. Already dominant to the north in Washington Heights, the Dominican entrepreneurial class has moved into El Barrio, opening groceries and other retail businesses. And those who follow population trends predict that by 2010, the Dominicans will pass the Puerto Ricans and become the largest Latin group in New York.

"By next year," says Henry Calderon, from the chamber of commerce, "the dominant consumer class in East Harlem will probably be Mexican, and the dominant commercial class will be Dominican. East Harlem is a neighborhood of change, of immigrants. It always has been. The land doesn't belong to anybody. If you want to own this land, you have to have a deed, and we [Puerto Ricans] didn't buy property, so we can't say anything belongs to us." (Calderon actually started a Republican club a couple of years ago in an effort to get pols from both parties to pay more attention to El Barrio.)

"The Puerto Rican community in East Harlem is reeling from these demographic changes," says a former public official who's had extensive experience in the neighborhood. "What's happened is that these changes force every issue up there to become a race issue. And as the Puerto Ricans war with each other for control, they have also lost a number of political offices."

One of those offices is East Harlem's City Council seat, which was won by Philip Reed, a black man, 22 months ago, in an election that had three Latino candidates. Reed, who has overcome significant early



THE BARON OF THE BRONX

Don't think of Fernando Ferrer as the Latino candidate for mayor. Think of him as the one who's overseen the rebirth of New York City's toughest borough. By **Michael Tomasky**

So is 2001 the year?

New York has never elected a Latino mayor. For that matter, New York has never elected a Latino anything, as far as citywide office goes.

"That is going to change," says Dennis Rivera, head of 1199 Service Employees International Union. "When? I think it's going to be soon. The sheer numbers demonstrate the Latino community's power, even with the limited resources that have been put into bringing people into the process. But it's a steady climb."

The next mayoral election could bring them to the mountaintop. As Rivera suggests, the numbers are there, or getting there; Latinos make up the city's fastest-growing voting bloc. And there's a clear-cut candidate: Bronx borough president Fernando Ferrer, who ran—for a while, at least—in 1997, and who's gearing up for next time. What there isn't is a track record of flexing political muscle. "Freddy's got to turn a traditionally low-turnout voting segment into a high-turnout one," says NYU's Mitchell Moss.

The numbers. There are roughly 2 million Latinos in New York City. Of those, about 1.1 million are eligible to vote. Of those eligible, about 450,000 are registered Democrats. That's about 20 percent of all registered Democrats. If they turn out, they're a pretty hefty base.

The candidate has had his ups and downs. The upside is the fact that he's presided over an astonishing rebirth of his borough, and even if some credit for that rebirth belongs elsewhere—federal dollars, Ed Koch's housing program Rudy Giuliani's crime-fighting—Ferre has been there seeing to it that the money wasn't squandered and serving as the borough's relentless cheerleader. He's also led the keep-the-Yankees-here charge offering up a smart proposal for a stadium redesign.

The downside? First, shaking the memory of his none-too-impressive 1997 attempt at running for mayor, when he dropped out in May. "The biggest thing learned?" he says. "Trust my instincts Everybody has a formula for winning to peddle to you. It's the recipe du jour. But if it's not compelling to you, it sure isn't going to be compelling to anyone else."

Perhaps because he wasn't able to sell a compelling formula, opinion is divided among the city's heavy players, about Ferrer's seriousness and capacity for leadership. In fact, he's been struggling in a thoughtful way with what went wrong with the local Democratic Establishment in the early nineties and how to fix it. But he didn't articulate that in '97.

Of course, in 1997 there was also an incumbent named Giuliani. In 2001, the field will be open. Really open. There could be as many as eight candidates; at the very least, eliminating the semi-dark horses, there'll be five. Four of those five will be white guys—two Jewish (Mark Green and Alan Hevesi) and two Italian (Peter Vallone and Sal Albanese). If you want to say that one Puerto Rican running against that field should at least be able to finish in the top two and force a runoff, well, sillier things have been said.

Ferrer doesn't want to be known as the Latino candidate. "Sure it's gonna be the tag," he says. "It's an easy way to dismiss. But I'm not so easy to dismiss, because for the last twelve years, I've run probably the most difficult 20 percent of this city. And I have something to show for it." He does, but simultaneously firing up his base and reaching beyond it will be a challenge.

Aside from Ferrer's shot at the mayoralty, though, Latino politics in New York is still in the construction phase. Why, for example, shouldn't there be Latino candidates for, say, two of the three citywide offices? Or all three? Part of the reason is that as a voting bloc, Latinos don't have that much power yet; but there isn't all that much young talent. "Remember, there'll be a whole new City Council after 2001," says political consultant Hank Sheinkopf. "What the council elections will do is create a generation of new Latino leadership." Even if Ferrer does move into Gracie Mansion, as big a moment for Latino New York as that will be, it will still be part of a work in progress. ■

Photograph by Evan Kafka.

hostility (he's black, he's gay, and he's HIV-positive) and started to win the respect of some in the Latino community, is fully aware of the resonance and the sensitivity of these issues for many of his constituents.

He sees disdain for his community when he looks at the neighborhood's public transportation. "We have one subway line, the No. 6. You know the Jennifer Lopez album *On the 6*? Where she sings about taking the 6 from the Bronx down to reality? Well, this is the train she's singing about. The express stops at 86th Street and then at 125th, passing by 96th, 103rd, 110th, and 116th Streets," he says.

> **East Harlem is five to seven years behind in terms of redevelopment,' says Philip Reed. 'You get the sense from many Latinos up here that they believe they have never earned the respect that they should have.**

"And the proposed Second Avenue subway? The MTA's preliminary plan for this line, which is desperately needed by the residents up here, doesn't even include a stop at 116th Street. Do you know any other community that would put up with that? I don't. The lack of good public transportation up here is a major impediment to growth and development."

It's no surprise, then, that when I talk to community activist Gloria Quiñones, she sounds exasperated much of the time. "Our community suffers from low self-esteem," says Quiñones, who came to New York from Puerto Rico when she was 2; earned a degree from Brooklyn Law School; and lives in a brownstone on 116th Street she bought twenty years ago. "Too often we settle for what we call in Spanish *el mango bajito,* the fruit that hangs lowest on the tree. The one that requires no effort to pick."

TAG TEAM **Every year, the city's best renegade artists repaint the Graffiti Hall of Fame, at 106th and Park.**

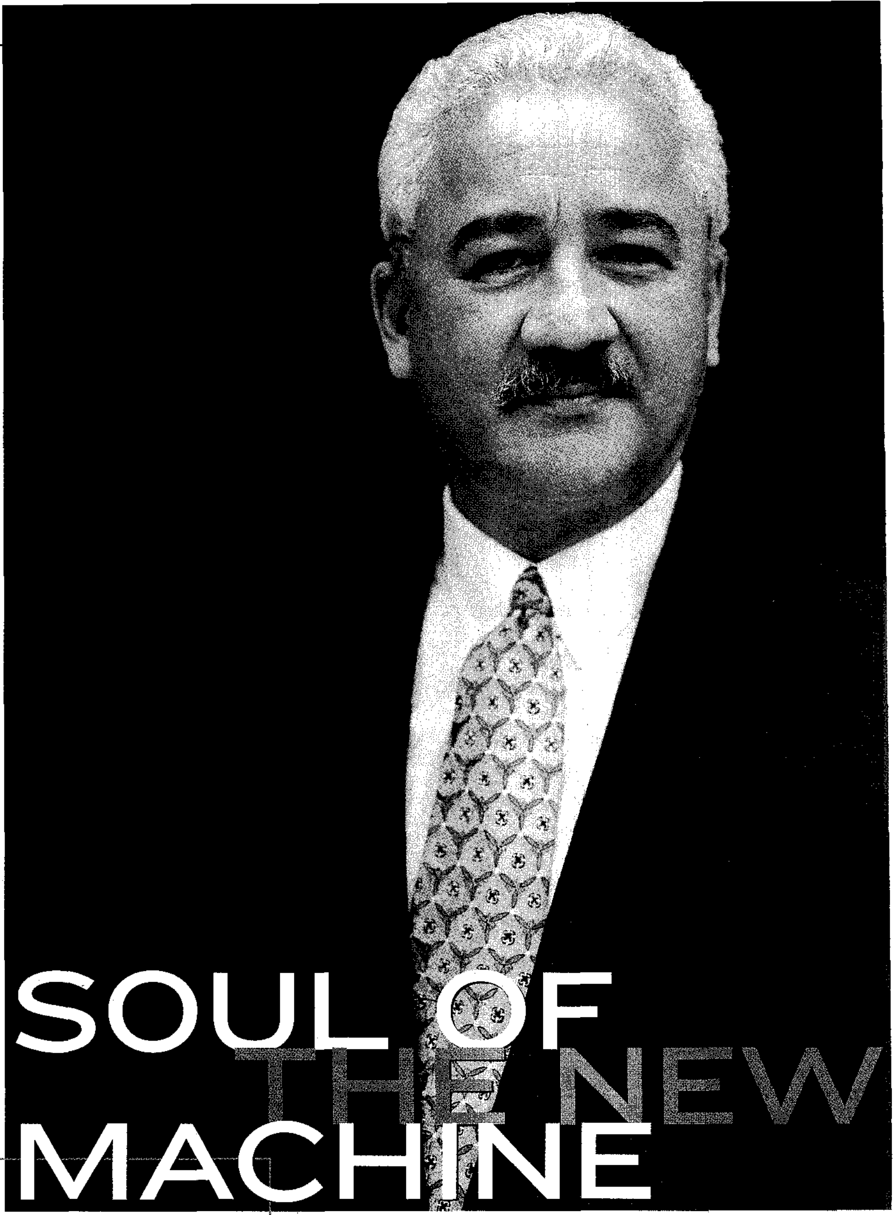
THOUGH EL BARRIO REMAINS primarily a community of poor people, there are very early but hopeful signs that it's beginning to attract the kind of young, energetic professional class that has helped fuel the renaissance to the west. One prominent member of this group is Aurora Flores, who grew up in East Harlem and still lives and works there. Flores is the founder of Aurora Communications, a public-relations company based in El Barrio.

If the resurgence is to gain real momentum, it will be because of people like her; dogged, tireless advocates who know the neighborhood, the issues, and the importance of investing more than just rhetoric in the fight. An ambitious, savvy businesswoman, Flores was raised in the projects, was schooled at Columbia, and has a client list that includes Goya, McDonald's, Pathmark, EAB, and others.

The daughter of a seamstress and a cook, Flores has worked at the *Daily News*, *Billboard*, Channel 7, and a handful of advertising and public-relations companies. But eleven years ago, newly divorced and the mother of a young child, she decided to start her own public-relations business. She took office space on Madison Avenue. However, when Pathmark became a client and she began working on its effort to build a store on 125th and Lexington, she decided it was time to move back. "Professionals should come back," she says. "I can't overemphasize how important role models are."

Now, from her second-floor office on 116th Street next to the Banco Popular, she works the phones relentlessly on behalf of her clients and her neighborhood. She watched East Harlem deteriorate ("I remember when people used to get dressed to come to El Barrio, and then I remember when the elevators stopped working in our building and I had to step over junkies on the way to school"), and she is determined to do what she can to help turn things around, even if it means alienating some people or starting an intramural battle in the community by complaining about "our leaders here who do absolutely nothing."

But as I walked the streets of East Harlem with her over several days, it was clear that this is a neighborhood in transition. Though there is plenty of work that still needs to be done, the physical environment is no longer an aesthetic or economic emergency. Nearly all of the abandoned buildings are gone, either renovated through public and private initiatives or torn down—an arduous undertaking accomplished through the work of people like Mark Alexander, the executive director of Hope Community, a nonprofit development group that has built more than 1,000 units of housing in East Harlem. Flores introduces me to Alexander one afternoon at his office on 104th Street. Alexander knows East Harlem in a way that only someone who has spent the past twenty years struggling to provide decent housing for the residents can know it.



SOUL OF THE NEW MACHINE

Building coalitions where none existed, county leader Roberto Ramirez has turned the Bronx into a critical Democratic stronghold. By Michael Tomasky

When Roberto Ramirez took over as county leader of the Bronx Democrats in 1994, the organization was really in the basement.

Not metaphorically. Literally in the basement. The Bronx machine that in the thirties under boss Ed Flynn provided the muscle behind Franklin Roosevelt's ascent to the White House (Flynn became the national party chairman) could not, by the nineties, cough up enough money to keep its storefront alive. It operated out of a couple of forlorn rooms in the basement of the modest building at the corner of Westchester and Commerce Avenues. "When I got this job," Ramirez recalls, "I got a call from the landlord of the building, who said to me, 'Congratulations, Mr. Chairman. You owe me $25,000.' "

Not a great way to start, but even so, Ramirez managed to see it as an opportunity. "My most core reaction," he says, "was, this is great, because how much worse can I make it? I figured you can't help but succeed if you put your shoulder to the wall."

As a measure of how different things are five years after he took over, consider the county organization's most recent annual dinner, held this past June. Most county dinners are doing well to corral 400 people. The Bronx dinner drew an off-the-charts 1,600.

County organizations unofficially died about twenty years ago. But ponder these recent Bronx developments. In the 1994 gubernatorial election—the one he *lost*—Mario Cuomo won 40,000 more Democratic votes in the borough than he had in 1990. In the 1997 mayoral election, Rudy Giuliani mopped up on Ruth Messinger everywhere—except in the Bronx, which she carried by 56,000 votes.

"Simply put," says Senator Chuck Schumer, who won more than 80 percent of the Bronx vote in beating Al D'Amato, "Roberto is one of the most important players in New York politics, and his leadership has made Bronx County one of the most effective in the state."

"He's something very special," adds Borough President Fernando Ferrer, whose expected mayoral bid in 2001 will be driven by Ramirez. "Amazing work ethic, tremendous gifts as an organizer. And he actually believes things."

"He's the best county leader I've ever come into contact with," says Assemblyman Jeff Klein of Pelham Parkway. "Before, this was a county organization in name only. If you had a tough race, you were on your own. Now Roberto makes sure the organization helps you."

The sentiment from Klein is instructive because he and Ramirez share no ethnic connection, and if Bronx politics is famous for anything in recent years, it's the hopeless fractiousness among its three main constituencies—Hispanic, black, and Jewish. Ramirez has gone a long way toward burying those old hatchets, erasing the perception that his elevation to county leader would mean, apropos judgeships and so forth, that "only Puerto Ricans need apply."

He's done that skillfully—last year, when black assemblywoman Gloria Davis faced a primary challenge from a Latino foe, Ramirez put Klein in charge of her campaign and made sure she beat back the incipiency. A Puerto Rican county leader installs a Jew to help a black beat a Puerto Rican—now, *that's* how to overcome old rivalries.

Ramirez has become a sort of model for what a county leader can be in these post-machine days, using both carrot and stick, cultivating young people, and actually putting the party first. Some observers believe it could all come back in deuces for him someday. "No longer is being a county leader a negative," says Denny Farrell, the Manhattan leader. "So for him, that means he could be

Photograph by Brian Doben.

mayor someday. He has the capabilities. And with the increased Latino voting power, you have to think about it."

Not bad for a man who moved to the States in 1969 at age 19 without a word of English. We're riding in his Lincoln to City Island so he can attend the funeral of Carlos Ramirez, the publisher of *El Diario,* who, at age 52, lost his battle with pancreatic cancer. Ramirez still speaks with a fairly thick accent, but he talks with an almost military crispness (if his speech pattern were a shirt, it'd have extra starch). But he's funny, too, as when he describes the vertiginous disconnection between being in New York in the sixties and utterly lacking the language and the cultural reference points to be a part of it: "By the time I even learned to say 'Make love, not war,' people were on to making money."

He was, instead, one of seven children of an odd-job-taking father and housewife mother, whose first New York employment was as a janitor in an East Side doorman building called the Churchill. He did the floors, took out the garbage, learned about spaghetti and meatballs from a restaurant across the corner, and got his English from the *Daily News,* Johnny Carson, and the Watergate hearings. He was also, at that point, deciding that janitorial work would not be his lot. He enrolled in a computer school and won the now-quaint job title of keypunch operator at American Express. "I was making less than I was at the Churchill, but I was working in an office, wearing a suit and tie," he remembers. "Forget it! I was on the top of the world."

He soon enrolled at Bronx Community College, where he eventually earned an associate's degree with a 3.67 grade-point average. Along the way, the university sought a dramatic tuition hike. There was a students' forum. "I spoke, and people . . . reacted favorably," he says. "They applauded. They came to talk to me afterwards. And that was it. I was hooked."

By his senior year, he was student-body president. He sued the college over the $35 student fee, ultimately losing the court battle. "But I learned two important things," he says. "First, I learned the difference between *may* and *shall.* You know, the resolution said the college 'may' something. Second, I learned that you never leave the table until every last thing has been agreed upon." Good lessons to keep handy in Albany, on which he set his sights shortly thereafter. "I knew back then that I wanted to be a member of the New York State Legislature," he says. "I didn't know what it did, but it's what I wanted to do."

He spent the eighties starting law school at NYU, running community-based anti-drug programs in the Bronx, getting himself wired into local politics. He ran for the assembly in 1986 and lost—to the same Gloria Davis he helped re-elect last year—but in 1990, another seat opened up, and he won, while still in his second year of law school. "I was making laws in Albany and learning about laws at NYU," he says.

So he was still a novice when, in 1993, the city's Hispanic leadership looked around and saw there were no Latinos running for citywide office. He let himself be persuaded to take a stab at public advocate. "I was like the rookiest, most junior, most inexperienced citywide candidate to run for office probably ever," he says. "I had no idea what to expect. No idea how large Brooklyn was, driving forever and ever to get to places." Mark Green won, but Ramirez got himself known, impressed people with his knowledge of policy. People sometimes ask why politicians run for offices when they know they won't win. Ramirez's 1993 race provides the answer. Without it, he wouldn't have become the county leader—wouldn't be, today, taking calls from Harold Ickes and Hillary Clinton and Al Gore, making the Bronx, of all places, important again.

Ramirez sits in his (street-level) office at county headquarters, behind Ed Flynn's old desk. Ted Sorensen's *Why I Am a Democrat* is on his desk; a little list of basic principles to bear in mind—Ramirez's own fourteen points, you might say—is on the wall behind him (HONOR THE INSTITUTION comes first). He meets with a small group of young volunteers and workers to talk about voter registration and how to finance a trip to a national Young Democrats convention in Little Rock.

Next year should be an easy one in the Bronx; Hillary and Gore (or Bradley) will walk. But it's 2001 that will be the test. Ramirez will act as one of Ferrer's key advisers, and even though Green and Alan Hevesi are rated the front-runners, the Ferrer effort will represent a ripe moment for the Bronx and for Latino power. "The Hispanic community's coming of age is here," Ramirez says. "This city and this state are going to change so quickly and so drastically." Yes, if he has anything to do with it. ■

By renovating decrepit, abandoned, and burned-out buildings as well as putting up new ones, Alexander has been responsible for recapturing whole blocks that had been surrendered to addicts, dealers, hookers, and the ravages of urban decay. Blocks like 105th Street between First and Second Avenues. Once one of the worst streets in the entire neighborhood, it's now home to a bright five-year-old 102-unit apartment building for seniors and half a dozen smaller rehabbed residential buildings. "This was an empty lot used as an open-air heroin market for years," says Alexander.

Alexander's efforts had a similarly dramatic impact on Lexington Avenue and 105th Street, where Hope put in a garden, complete with charming foot bridges that rise over a man-made stream stocked with fish. And you can also see the impact on 104th Street, where Hope not only renovated three residential buildings and some retail space but also planned and funded the restoration of a four-story mural known as *The Spirit of East Harlem.* Painted in 1973 by Hank Prussing, the mural, which features characters from the neighborhood, had become a local landmark. Badly weathered, it was painstakingly restored by Puerto Rican artist Manny Vega, who, 25 years ago, was Prussing's apprentice.

EVEN PRIVATE DEVELOPMENT DOLLARS IN search of new venues with potential have begun to find their way to El Barrio. The Blumenfeld Development Group, a Long Island company, is only months away from breaking ground on a $150 million project known as East River Plaza, a six-acre shopping center that will include Home Depot, Costco, and perhaps Staples and Old Navy. The site, purchased at a foreclosure for $3.1 million, is the old Washburn wire factory, which runs from 116th Street to 119th Street between Pleasant Avenue and the river. It's been empty for more than fifteen years.

Blumenfeld has also gone to contract on a city-owned piece of property on 125th near Lexington, right across from the one-year-old Pathmark. David Blumenfeld told me the company wants to build an eight-screen, 50,000-square-foot movie-theater complex with stadium seating. Plans for the site also include 25,000 feet of retail space to be occupied by a bank, a clothing store, and a fast-food outlet.

A critical factor in the changes happening uptown is that crime is down dramatically. "Crime used to be so bad," says Alexander, "that on 103rd Street, people would have to pay somebody to walk them to the subway. I could be in my car with my family, stopped at a red light, and be physically accosted by someone trying to sell me drugs. You could *(continued on page 83)*

COMIDA TONIGHT

From El Salvadoran pupusas to Mexican chilaquiles, an eight-nation dining guide to the city's bursting Latin American cuisine scene. By Rob Patronite & Robin Raisfeld

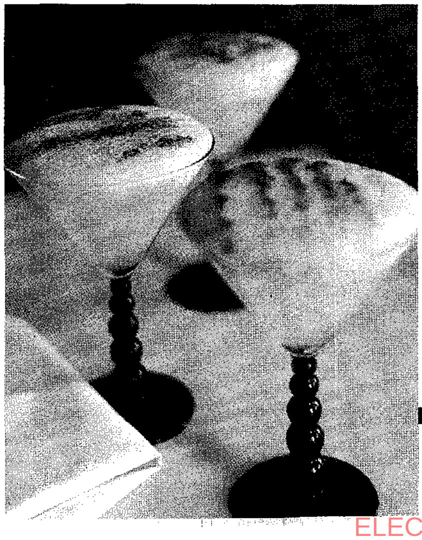
PHOTOGRAPHS BY JOE SCAFURO

DESPITE THE OBVIOUS GEOGRAPHICAL ADVANTAGE, IT'S TAKen the *sabor* of Latin America a little longer than the flavors of Europe or Asia to infiltrate the American culinary consciousness. But no one can deny it's finally happened: Across the country, Goya is squeezing out Rice-A-Roni and Campbell's for premium shelf space; dulce de leche is eclipsed only by vanilla as Häagen-Dazs's favorite flavor; and nationwide, salsa now outsells ketchup as the American condiment of choice. In Manhattan, top chefs divert themselves by dabbling with habanero and jícama, while seviche has become the shrimp cocktail of the nineties. But even if you've been eating at Patria once a week for the past five years and can tell an arepa from an empanada at ten paces, you haven't cracked the tip—and a daunting, garlic-suffused tip it is, too—of the mofongo. (That's home-style, stick-to-your-ribs Puerto Rican comfort food, a dense mountain of mashed plantains and fried pork cracklings doused in gravy.)

Latin American food is as multifarious as Latin America itself. But certain preparations and a handful of raw ingredients—including more varieties of potatoes, corn, and especially peppers than even the most avid Greenmarketer has ever encountered—recur throughout. What unifies the cuisine, too, is a particular confluence of cultures: Native American, African, Spanish, and (through Spain) Middle Eastern all play equally integral parts in a style of cooking that can be found nowhere else.

If the Nuevo Latino wave has sparked an appetite for *viejo* Latino, or at least a more authentic (and, for the most part, much cheaper) version, your options are practically infinite. The nearly 2 million Latin Americans now residing in New York City have brought their national dishes with them, establishing homespun, Formica-clad footholds in ethnically fluctuating communities like Jackson Heights, Williamsburg, and Sunset Park, where English is most definitely a second language and menus are often untranslated. There are certain intersections in Queens and Brooklyn where it's possible to eat your way from Colombia to Argentina or from Cuba to Uruguay simply by crossing the street. But it's not only the variety of hearty dishes that transports you—it's the warm welcome and hospitality that's all too elusive in the fancier fusion joints. Something—most likely the soul—gets lost in the translation. Here, then, are a few tastes of Latino New York's home cooking, or *comida tipica,* for those of us who can't get it at home.

THREE AMIGOS **A trio of pisco sours, the classic Peruvian cocktails, at Pio Pio on Northern Boulevard.**



LA PORTEÑA RESTAURANT, Argentine

This former butcher shop in Jackson Heights is where homesick Buenos Aireans congregate for serious beefsteak. The décor is typical steakhouse kitsch but with an Argentine twist. Waiters hustle about to a tango beat, decked out like urban gauchos in Howdy Doody neckerchiefs and wide, coin-studded gaucho belts that look like World Wrestling Federation trophies. Sharing wall space with the obligatory ropes, knives, guitars, spurs, saddles, and steer horns are photos of homegrown heroes that only a native Argentine could identify: There's Carlos Gardel, famous tango singer, in white tie and top hat; Maradona, the soccer star (who's never actually eaten here); Maradona's brother (who has); and Andres Canto, the sports announcer famous for yelling *"Gooooal!"* during soccer matches. He roared for his supper when he dined here recently. Everything on the menu is worth trying, even the homemade cannelloni and gnocchi (there's a heavy Italian influence on Argentine cooking) and Spanish omelets the size of Bundt cakes, but as soon as you catch a whiff of the smoky meat charring on the grill—a grill that's strategically placed right inside the front door—it's hard to get beef off the brain. Start with the excellent hot, crusty empanadas stuffed with a spicy mixture of ground beef, chopped egg, olives, and onion; they're served with chimichurri, the tangy parsley purée loaded with garlic, oregano, and pepper.

BASKET CASE

Empanadas criollas at Flor's Kitchen, a Venezuelan restaurant in the East Village.

While there's much debate over whether Argentine beef is better than American, there's no question about who makes the better steak sauce. (Luckily, La Porteña bottles and sells its own.) Try the matambre, a delicious slice of rolled flank steak stuffed with hardboiled egg, carrots, and radishes and seasoned with red pepper. Then move on to one of the brontosaurian cuts of top-grade sirloin or shell steak, both of which come with meaty hand-cut steak fries and more chimichurri. For those who prefer to cut to the chase, there's the $14.95 mixed grill for one (really enough for two, maybe three): a feast of succulent garlicky pork sausage, hefty blood sausage, a rich, beefy-flavored skirt steak, tender short ribs, luscious sweetbreads, and subtly flavored tripe. Aside from a starry night out on the pampas, what more could a homesick gaucho ask for?

La Porteña Restaurante, 74-25 37th Avenue, Queens; 718-458-8111.

THE BIG COMBO **Left to right, live music at La Hacienda on East 116th Street; garlicky rotisserie chickens at Pio Pio; and a plate of pabellon criollo, a Venezuelan specialty, at Flor's Kitchen.**

> **Pio Pio's birds are marinated in a mixture of cumin, garlic, Peruvian beer, and a few ingredients the owners prefer to keep as a trade secret.**

VICTOR'S CAFÉ, Cuban

More familiar faces line the walls at Victor's, the legendary and pricey Cuban restaurant and meeting ground for celebrities, pols, and athletes, but seeing the framed visages of non-Latinos like James Brown, Jackie Mason, Jason Priestley, and Bill Clinton does not necessarily bode well for the quality and authenticity of the food. In this case, it only indicates that occasionally, even stars (and presidents) have good taste. Suave waiters with semiformal demeanors and pencil mustaches politely warn you when you've ordered too much food, but it's easy to commit that sin here, where everything sounds so seductively delicious. Like the house specialty, lechón asado, a delectable roast suckling pig marinated in fresh lime juice and garlic, crowned with a crispy, salty fried pork skin and garnished with garlicky yuca, perfect white rice, and flavorful black beans; plantain-crusted snapper in peppery sofritto sauce with mashed sweet plantains; and other traditional dishes, like the gallina vueltabajera, a dish that dates back to 1903 and involves a chicken filet that's been seasoned with a sweet wine-and-mint adobo. Afro-Cuban jazz, and well-made, minty mojitos contribute to the mellow, tropical-vacation ambience, a mood that is further exaggerated in the adjacent room, the Cuba Lounge (dark-burgundy upholstery, a portrait of a scowling Roberto Duran), which feels like a cross between a Havana bordello and a place where Hemingway might have enjoyed suffering through a bout of writer's block.

Victor's Café, 236 West 52nd Street; 212-586-7714

EVA RESTAURANTE, Ecuadoran

Peru and Ecuador both lay claim to seviche—the technique of "cooking" raw fish without heat in a citrus marinade. We're neutral on the issue, but an intriguing and delicious variation on the theme can be found at Eva, a humble Ecuadoran storefront on Brooklyn's semi-industrial Fourth Avenue, out on the far southwestern fringes of Park Slope. A junk-shop chandelier hangs from the ceiling next to a disco ball, and Spanish-language TV competes with Spanish music on the jukebox. The waitress lays out paper napkins imprinted, inexplicably, with the Neiman

Marcus logo and recommends the seviche mixto (at $12, the most expensive item on the menu). You don't have to take her word for it—nearly every customer in the joint has already ordered the same heaping bowl of shrimp and tuna submerged in a fragrant broth redolent of cilantro, red onions, and lime juice (more of which should be squeezed from the accompanying lime wedges, delivered with a saucer of fiery orange-colored chili-pepper sauce). Eva calls this seviche, but because it's served hot, we call it soup. The lime juice in the marinade isn't cooking the fish, the heat is, so instead of a few slices of delicate, barely opaque fluke or bass, you get a steaming bowl of hearty, citrus-perfumed fish soup full of plump little shrimp and huge hunks of dark tuna. Its citric tang is counterbalanced perfectly by a glass of smooth, ice-cold Quaker, a drink made from oatmeal, flavored with apples, cinnamon, and sugar. The result is a wholesome and surprisingly refreshing sort of oat milkshake. Its national origin is unknown.

Eva Restaurante, 551 Fourth Avenue, Brooklyn; 718-788-9354.

FLOR'S KITCHEN, Venezuelan

Venezuelan cooking makes it absolutely clear that North Americans, Libby's and Green Giant notwithstanding, have a lot to learn about corn. Why settle for canned kernels, or even summertime's juicy cobs, when you can feast on arepas (stuffed corn cakes), empanadas criollas (made of corn flour), and cachapas (fresh-corn pancakes) at Flor's Kitchen, the tiny Venezuelan restaurant that opened eight months ago in the East Village? Flor Villazan's family recipes are the South American equivalent of the neighborhood's Ukrainian comfort food: solid, soulful, filling, and, in the case of the arepas, satisfyingly starchy and just a tad greasy. If you want to conserve space on your tiny tabletop (there are only six in the cute, if bare-bones, place, which guarantees a wait), you'll want to order in stages, polishing off each appetizer to make room for the next. (This philosophy seems to apply to the kitchen as well: At busy times, some of the staff hustle out to the market to replenish ingredients. Be patient.) You could easily make a meal of appetizers. The spongy arepas are stuffed with everything from beef or chicken to cheese, tuna, scrambled eggs, and, this being the East Village, tofu and vegetables. You can eat the Jamaican-patty-like empanadas criollas with your hands, but not the cachapa, which arrives off the griddle nicely browned and deliciously sweet in that inimitable corny way, under a blanket of melting mild white cheese. If appetite allows, proceed on to pabellon criollo, a national specialty that traces its lineage to ropa vieja, the Spanish assemblage of shredded flank steak in a peppery tomato sauce served with black beans, plantains, and rice. The accompanying hot avocado salsa (guasacaca) should be liberally spooned over all.

Flor's Kitchen, 149 First Avenue; 212-387-8949.

TIERRAS SALVADOREÑAS, El Salvadoran

El Salvador has as much of a maize fixation as Venezuela, and at Tierras Salvadoreñas, a spotlessly clean, quiet, friendly restaurant in Jackson Heights, corn reaches its apotheosis in two delectable forms. The menu translates *pupusas* as *tortillas,* but they're actually much closer to thickish, coaster-size corn-masa pancakes, fried on a griddle and stuffed with savory fillings like cheese, refried beans, and pork, all three of which appear together in the pupusa revuelta. Meant to be eaten with its accompanying garnishes of curtido, a pinkish, spicy coleslaw, and a subtly spicy red salsa, the pupusa is the ultimate snack food (three for $1.25), except maybe for the tamal de elote, a soft, delicate velvety corn tamale, served either with cheese or a crème fraîche–like cream. You could order these maize masterpieces singly or in combination platters that tack on rice, beans, sweet plantains, chorizo, and a briny semisoft cheese. Try the horchata, a sweetened cinnamon-and-rice-water beverage that comes in a tall soda-fountain glass. A *menú de niños* (children's menu) is a nice, if unnecessary, touch. What kid would prefer a beef cutlet to corn mush?

Tierras Salvadoreñas, 94-16 37th Avenue, Queens; 718-672-0853.

LA HACIENDA, Mexican

On a block of Spanish Harlem that gradually mutates from Puerto Rican to Mexican as you walk east, the four-year-old La Hacienda draws a mostly young, working-class Mexican crowd for fast, fresh food and live Latin music on the weekend. At first glance, there's just a window off the sidewalk that opens onto the grill, where tortillas and the slightly thicker, longer huaraches are frying. But a few steps lead down into a long, low-ceilinged dining room, where the country-garden motif is conveyed with trippy flower murals, a stuffed rooster, and *faux* terra-cotta roof shingles. Old black-and-white photos of dangerous banditos line one wall, along with the inevitable steer horns and saddles. Try the mole poblano de pollo, if it's available; the spicy, smoky sauce is impressively complex, a lush brown bath for a single drumstick with falling-off-the-bone meat (and for the warm corn tortillas that come wrapped in a cloth on the side). Chilaquiles is a fiery casserole of crumbled tortilla chips, chicken, and cheese in a spicy tomatillo sauce drizzled with cream and garnished with radish, onion, and avocado. Quesadillas come with such uncommon fillings as pumpkin flowers and huitlacoche, a corn fungus that tastes of the musty damp earth in the same unaccountably delicious way that truffles do. The tacos al pastor, filled with pork carved off a spit, are served with bits of pineapple to counter the pork's savory saltiness. You get a little box of Chiclets with your check, an appropriate gesture since chicle, or chewing gum, also originated south of the border.

La Hacienda, 219 East 116th Street; 212-987-1617.

(continued on page 90)

MASTERS OF THE HOUSE

The production team Masters at Work have been injecting *el ritmo Latino* into dance music since Ricky Martin was in Menudo. Now that salsa rhythms have hit the radio, they're ready to glide from the clubs to the top of the charts. By Ethan Brown

PHOTOGRAPHS BY JEMAL COUNTESS

GROWING UP IN SUNSET PARK, BROOKLYN, IN THE EARLY eighties, Kenny "Dope" Gonzalez couldn't stand the salsa music his parents listened to. "At home, my mom played Eddie Palmieri and Celia Cruz while she was cooking or cleaning," recalls the goateed, beefy producer in his Brooklyn B-boy brogue. "I hated that shit. All I wanted to hear was hip-hop."

Indeed, Gonzalez—one half of the Masters at Work production team that injected an organic Latin sensibility into the machine-driven genre of house music—didn't embrace the music he grew up with until he got a job as a buyer at a Brooklyn record store and had to listen to everything that came across his desk. "Suddenly," he remembers with awe, "the music my parents were listening to made sense."

Ever since, he's made a career out of using that music in a way that makes sense on modern-day dance floors and in remixes of songs by artists like Madonna, Janet Jackson, and Jamiroquai. By working with a band instead of a bank of studio equipment, he and partner "Little" Louie Vega have set the standard for soulful house (with "Deep Inside") and reignited the dance scene's interest in Afro-beat star Fela Anikulapo-Kuti (with "MAW Expansive"). While many house-music remixers are content to take a song and add thumping beats, Vega and Gonzalez reimagine tunes completely; they recently transformed R&B singer Kenny Lattimore's boilerplate soul ballad "If I Lose My Woman" into a jam-happy house party.

Vega and Gonzalez are bona fide stars in Europe—they recently appeared on the cover of the British publication *DJ* magazine, and English electronica darlings the Basement Jaxx traveled to New York just to meet Vega—but they're known only to fans of dance music here in the U.S. And with the more mainstream likes of Ricky Martin exposing American ears to Latin rhythms, Masters at Work are excited about expanding their audience. "Every time we play our music in clubs, there's such a strong reaction," Vega says. "Now it's a matter of translating that excitement to the rest of the world." And though they're not yet signed to a major label, "the timing couldn't be better," according to Michael Paoletta, *Billboard*'s dance-music editor. "The Latin-music landscape is really opening up to include so many different kinds of artists. If a [record-label president like] Tommy Mottola gets behind them, they could really be major."

GONZALEZ'S CAREER STARTED THE SAME PLACE HIS LOVE for Latin music did—in the record store. He and neighborhood friend Mike Delgado cobbled together the first rough Masters at Work productions from records he brought home from his job. But when Gonzalez heard the soulful house music being pioneered in Chicago by producers like Marshall Jefferson and Steve "Silk" Hurley, "that changed everything," he says. He didn't have any music-industry connections, so he did

> **We've been waiting for this for a really long time. The light has finally been turned on.**

MEN AT WORK **"Little" Louie Vega, left, and Kenny "Dope" Gonzalez.**

what any aspiring D.J. would do: He rented out whatever spaces he could, from Brooklyn catering halls to a loft space above a Thom McAn store in Sunset Park. And his parties soon became legendary, not only for the way he mixed salsa with hip-hop and reggae but for his ability to draw upwards of 600 people to an outer-borough party.

By 1987, the Masters at Work moniker had attracted so much attention that New York house D.J. Todd Terry borrowed it—and their style—for the New York house classic "Alright, Alright." About three years later, Terry introduced Gonzalez to Vega, who had won a following as a D.J. in the Bronx. At first glance, the soft-spoken, unassuming Vega and the brash, loquacious Gonzalez make an odd pair. But Vega also goes back a ways with Latin music (his father, Louie Vega Sr., is an accomplished jazz and Latin saxophone player, and his uncle Hector LaVoe was a renowned salsa singer), and their first song perfectly fused the reggae of Vega's D.J. sets with Gonzalez's percussive Latin rhythms and hip-hop-influenced beats.

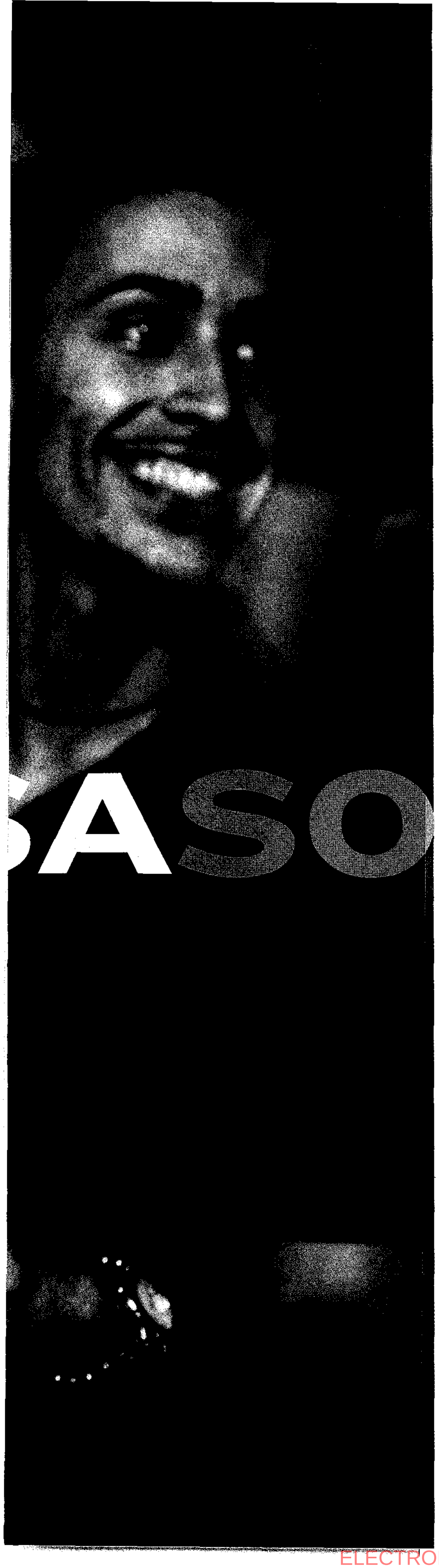
At the time, eclectic clubs like Paradise Garage were closing, and "people's minds were starting to think in terms of categories," remembers Gonzalez. Still, the Masters were able to strike a deal to produce Marc Anthony's 1991 project *Ride on the Rhythm Vol. 1* and later formed their own independent label. They also maintained their connection to the New York house-music scene by D.J.'ing at mid-nineties parties like "The Underground Network," which inspired current come-as-you-are club nights like "Body & Soul."

The culmination of their work was the 1997 project *NuYorican Soul,* which included contributions from diverse musicians such as Roy Ayers, Tito Puente, George Benson, and up-and-coming salsa singer India. "It was like this puzzle we had to fit together," Gonzalez says. *NuYorican Soul* struck a balance between the eclecticism of an adventurous D.J. set and the conceptual unity of an album. It also sold well for a dance album, and industry watchers speculate that it could have been a crossover success in Latin-music-friendly 1999. "If the *NuYorican Soul* album was released now, it would hit so many more markets," Paoletta argues.

Unlike others in the underground dance scene, Masters at Work aren't shy about seizing the opportunities opened by Jennifer Lopez, and they're currently looking for a label that can get more exposure for the follow-up to their *NuYorican* project. "We've been waiting for this for a really long time," Gonzalez says wistfully. "The light has finally been turned on."

"Little" Louie Vega spins every Wednesday at "Sunset Ritual" (Vinyl, 6 Hubert Street; 212-343-1379; 9 P.M. to 3 A.M.; $12). ▬

SAL



SASOURCES

Tired of living *la vida loca*? These clubs, radio shows, and record stores offer old-school Latin flavor with modern-day flair. **By Barry Yourgrau**

PHOTOGRAPHED BY EVAN KAFKA

BEYOND THE HORDES OF TEENS SCREAMING FOR RICKY MARTIN, FAR FROM the sepia glow of the reinvented roots music of *Buena Vista Social Club*, lie the soulful pleasures of authentic Latin music. And the best place to sample those pleasures isn't the charming ruins of Havana or the glittery shores of Miami—it's the dance palaces, music shops, and radio dial of New York. The city that cradled mambo kings in the fifties and salsa heroes in the sixties and seventies still hosts a nonstop jam session of Latin rhythms today.

CLUBS

Up at **Jimmy's Bronx Cafe** (281 West Fordham Road; 718-329-2000), weekends bring high-draw salsa and merengue acts—and sometimes even Cuban legends like pianist Chucho Valdes. The big dream of Jimmy Rodriguez Jr., a Bronx boy turned nineties Toots Shor, Jimmy's has an adjoining restaurant serving seafood and spot-on skirt steaks until 3 A.M. Keep one eye on the mambo memorabilia on the wall and the other on celebs like John Leguizamo.

The **Copacabana** (617 West 57th Street; 212-582-2672), the grand yacht of Latin nightspots, still cruises along splendidly. Tuesday-night buffets under its white palm fronds are an institution; the rest of the week, acts like Puerto Rican salsa machine La Sonora Ponceña and Dominican merengue superstar Sergio Vargas heat up dapper dance pros who dazzle while dodging tourists on the hardwood.

With its mirrored walls and frosted-glass *faux* sconces, Upper Broadway's **Latin Quarter** (2551 Broadway, at 96th Street; 212-864-7600) gives the Copacabana a thriftier run for its Deco dollar as *the* place to admire *chicas* and their partners of the moment stepping sublimely to live salsa. The club presents live music Thursdays through Saturdays.

Downtown world-music citadel **S.O.B.'S** (204 Varick Street; 212-243-4940) corrals the most eclectic bookings in town on its La Tropica Mondays. You might catch the flute-and violin-fueled *charanga* of Cuba's beloved Orquesta Aragón or the showstopping rhythms of Los Van Van. The supper club is also intimate enough for you to (carefully) shake the hand of ageless Grammy winner Cachao.

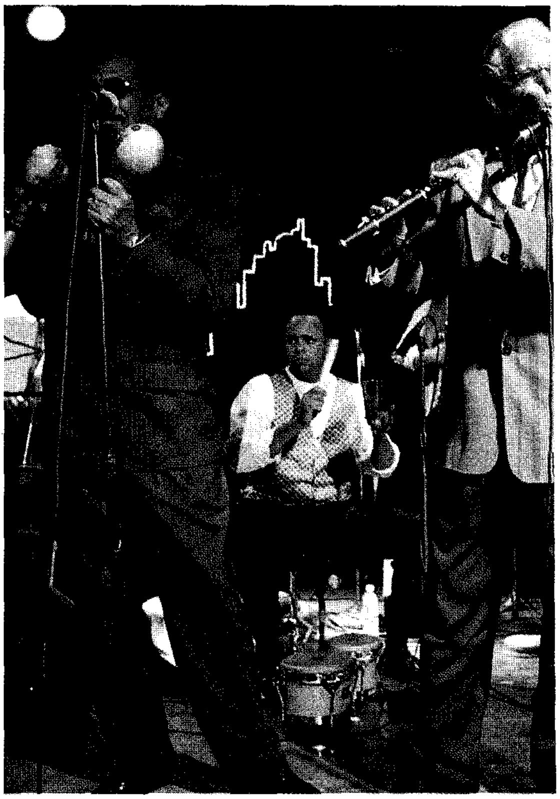
Wednesdays are jammed: Midtown's kitschy old-Italian **La Maganette** (825 Third Avenue, at 50th Street; 212-759-5677) specializes in *charanga*, with performances by such vintage regulars as flute legend José Fajardo and New York's seminal Orquesta Broadway. **Nell's** (246 West 14th Street; 212-675-1567) throws a hipster Cuban-soul party, featuring guitar-and-trumpet-

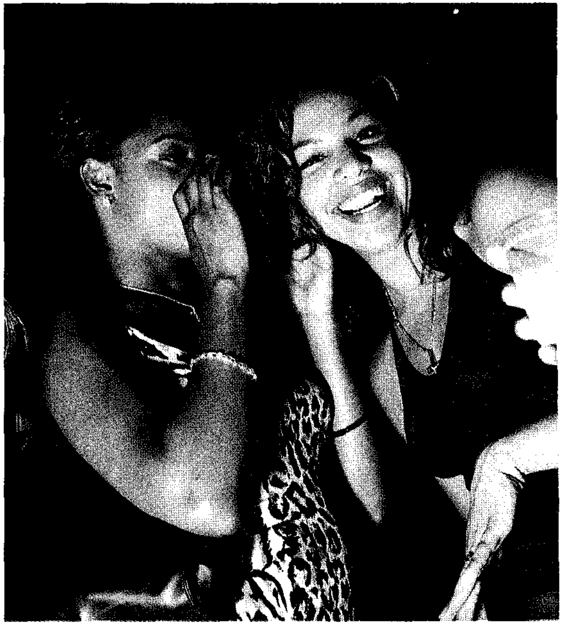
LET'S DANCE **Salsa fans kick up their heels at S.O.B.'s.**

based *son* and occasional look-ins from stars like David Byrne; and the Blue Lounge at **Gonzalez y Gonzalez** (625 Broadway, at Houston St.; 212-473-8787) toasts the R&B-tinged timbales and violins of Los Jovenes Del Barrio.

On varying Thursdays, the arty cubbyhole **Zinc Bar** (90 West Houston Street; 212-477-8337) showcases two young Cuban talents: up-and-coming *bolero* mavel Xiomara and Juan Carlos Formell, son of Los Van Van's main man. Also on Thursdays, **Nuyorican Poets Cafe** (236 East 3rd Street; 212-505-8183) hosts an ongoing top-quality Latin-jazz jam session featuring some of the most talented sidemen in the city.

On a smaller scale, the pretty, clever **Ideya** Latin bistro (349 West Broadway; 212-625-1441) treats Monday diners to a modest quartet's venerable vocalist who once worked with Cuba's great Arsenio Rodriguez—to accompany dishes like plantain-encrusted lamb with mofongo.





DOWN AT THE COPA **Clockwise from top right, the Thursday-night band playing Copacabana; women socializing at Copacabana; the crowd dancing at S.O.B.'s.**

RADIO

The best Latin-music primer in town is Sunday afternoon on 97.9 La Mega, where veteran D.J. Polito Vega throws an eight-hour fiesta featuring seventies salsa and fifties Cuban mambo with shots of *charanga*'s surging flute. You'll hear no musicological nattering on **Salsa Con Polito** (Sundays, noon to 8 P.M., WSKQ, 97.9 FM.)—just Vega's sugar-cured exclamations ("Hello, *fat mama!*" and "*Cambio! Cambio!*") amid Furniture King ads and—alas—the usual La Mega fare of slick new salsa and club mixes.

On **The New World Gallery** (Sundays, 4 to 6 P.M., WBAI, 99.5 FM), Chico Alvarez digs even deeper (sans commercials), waxing pedagogic in English and Spanish about artists like Dizzy Gillespie and Cuban percussionist Chano Pozo. Right before him is **Ritmo Con Ache** (2 to 4 P.M.), with Nancy Rodriguez, who recently profiled Orquesta Broadway, with studio interviews amid the lilt.

The unctuous, demure **Señor Bolero** (Sundays, 9 A.M. to 1 P.M., WPAT, 93.1 FM)—Bolivian-born Douglas Peña—wakes Latinos on Sunday mornings with "soap operas in two or three minutes": dreamy golden-age boleros from the forties, fifties, and sixties, plus a couple of tangos every hour. Later in the afternoon, on **El Show De Cocco Cabrera** (3 to 8 P.M., WCAA, 105.9 FM; also Saturdays, 10 A.M.–3 P.M.) on 105.9 Caliente, Alipio "Cocco" Cabrera rips up the weekend with salsa standards and *merengue tipico*'s rootsy high-speed Dominican accordion.

Saturday afternoons, Vicki Solá serves up *musica autentica*—mostly salsa and Latin jazz—in a thoughtful, noncommercial style (**Que Viva La Musica**, noon to 3 PM, WFDU, 89.1 FM,). On Monday, Wednesday, Friday, and Sunday nights, WKCR, 89.9 FM, flies the flag, ad-free.

RECORD STORES

Until the eventual but still uncertain reopening of that living retail archive the Record Mart—a casualty of Times Square subway-station renovation—the following Latin specialty shops (and savvy chain stores) should satisfy your cravings for Latin music old and new.

A schmeer away from Ratner's deli, **Bate Records** (140 Delancey Street; 212-677-3180) offers two CDs for $25 on certain items—it's the perfect place to pick up some Johnny Pacheco or Soñora Matancera.

In the shadow of City Hall, **J&R Music World, Latin And World-Music Store** (33 Park Row; 212-238-9000, extension 4303) gives Latin music a floor of its own. Prices—on albums by such greats as mambo king Tito Rodriguez and new groups like Caravana Cubana—are rock-bottom. Service is English-speaking but sometimes unenthusiastic.

Manhattan Latin Music Center (471 West 42nd Street; 212-563-4508) is affiliated with (and next door to) the Latin distributor Kubaney Records, and the amiable pros in this store have one of the deeper inventories in the city. Look for the wonderful "Cuban Gold" series of reissues.

A venerable El Barrio Spot, **Casa Latina** (151 East 116th Street; 212-427-6062) stays particularly strong on old-school salsa with a Puerto Rican flavor. Look for albums by *sonero* Ismael Rivera among the flags and congas. Not the cheapest.

Multi Kulti (218 Thompson Street; 212-979-1872) offers a small but thoughtful inventory and a genial Nigerian proprietor who lets you listen to any CD before you buy. Chat and special-order to your heart's content.

Along Jackson Heights' main strip, **Fernandez Records** (8319 Roosevelt Avenue; 718-565-6174) sells Colombia's chugging *cumbia* (dear to Mexican hearts, too) and *vallenato*. It helps if you speak Spanish.

If you want to browse and boogie at home, Brooklyn's **Descarga.Com** (800-377-2647 or www.descarga.com) is the definitive mail-order and Internet vender. In addition to an impressive selection of albums, it offers reviews, a glossary of terms, and links to other Latin-music sites. A great resource for the truly curious. ■

MUST-HAVE MAMBO

Shy about stepping out to the dance clubs? Our experts' recommendations for authentic Latin music will have you dipping around your own den.

Harry Sepulveda, veteran of Times Square's Record Mart and producer of Qbadisc's "Cuban Gold" reissue series:

■ **Eddie Palmieri**, *Azucar Pa' Ti* (Tico): Salsa developed in the sixties as Cuban music was adapted by the melting pot of New York Latin Americans, especially Puerto Ricans. Palmieri remains a towering figure, and this is among his best work.

■ **Tito Puente**, *Dancemania Vol. 2* (BMG): New York mambo at its peak, from one of the kings of the Palladium.

■ **Pete "El Conde" Rodriguez**, *Este Negro Si Es Sabroso* (Fania): Smoking salsa from one of the genre's great veterans.

■ **Gilberto Santa Rosa**, *Esencia* (Sony): Quality current salsa from one of the strongest heirs to the tradition.

■ **Ray Barretto**, *Charanga Moderna* (Tico): A master conguero hooks up with charanga's flutes and violins.

■ **Cheo Feliciano**, *With a Little Help From My Friend* (Vaya): A career highlight for this grandmaster, who can also belt out ballads with the best of them.

■ **El Gran Combo**, *Aquí No Se Sienta Nadie* (Combo): Puerto Rico's ageless "University of Salsa"—one of the world's great dance bands—at their seventies best.

EDDIE PALMIERI
AZUCAR PA' TI
(Sugar For You)

Gilberto Santa Rosa

CHEO FELICIANO
with a little help from my friend

RAY BARRETTO
CHARANGA MODERNA
B

NG LA BANDA
LA CALLE

CUBAN JAM SESSION
VOLUMEN II
CACHAO
Y Su Ritmo Caliente
JULIO GUTIERREZ
Y Su Orquesta

■ **Cachao**, ***Descargas: Cuban Jam Sessions*** (Engrem): These legendary fifties Cuban jam sessions set the blueprint for every Latin instrumentalist since.

■ **Mongo Santamaria and La Lupe**, *Mongo Introduces La Lupe* (Milestone): Early work from a Cuban diva who can hold her own next to Celia Cruz.

Steve Fagin, director of 1998's 'TropiCola,' a provocative musical portrait of modern Cuba:

■ **Arsenio Rodriguez**, *Montuneando* (Tumbao): The crowning achievement from the godfather of *son montuno*, the sound at the root of salsa.

■ **Isaac Oviedo**, *Routes of Rhythm, Vol. 3* (Rounder): Guitar-happy old-timer really getting down.

■ **Duo Los Compadres**, *Cantando En El Llano* (Tumbao): *Buena Vista*'s rocking granddad Compay Segundo in his prime.

■ **Ng La Banda**, *En La Calle* (Qbadisc): Arguably the top of the timba class.

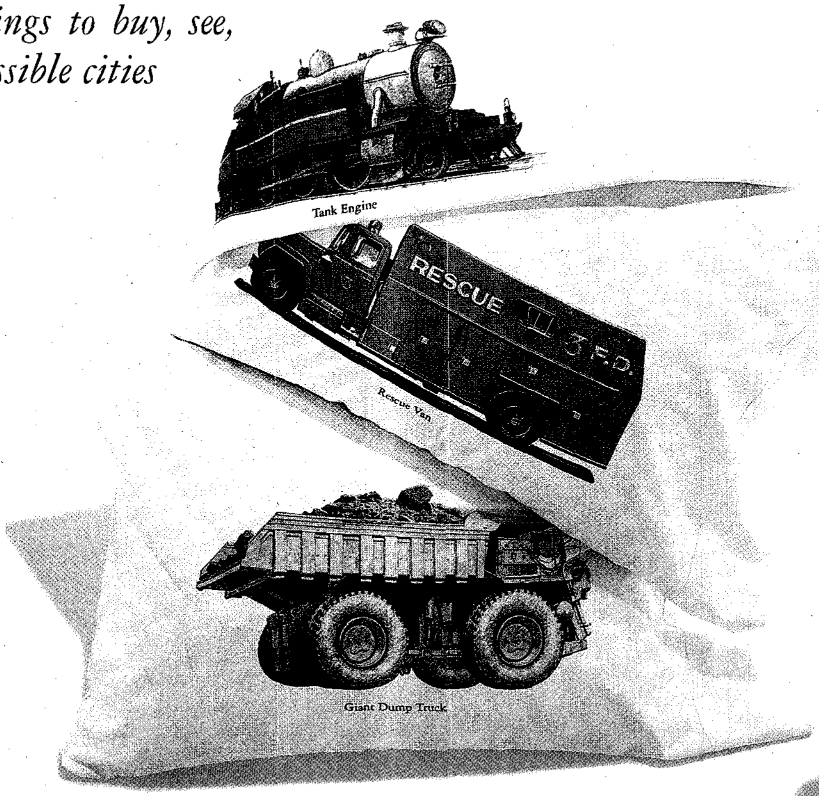
■ **Los Van Van**, *Ay Dios, Amparame!* (Caribe Productions): A sizzling effort from the band fans think of when they think of new Cuban music.

■ **Paulito Y Opus 13**, *Dance and Romance* (RMD): Swing romantica with funky horns.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

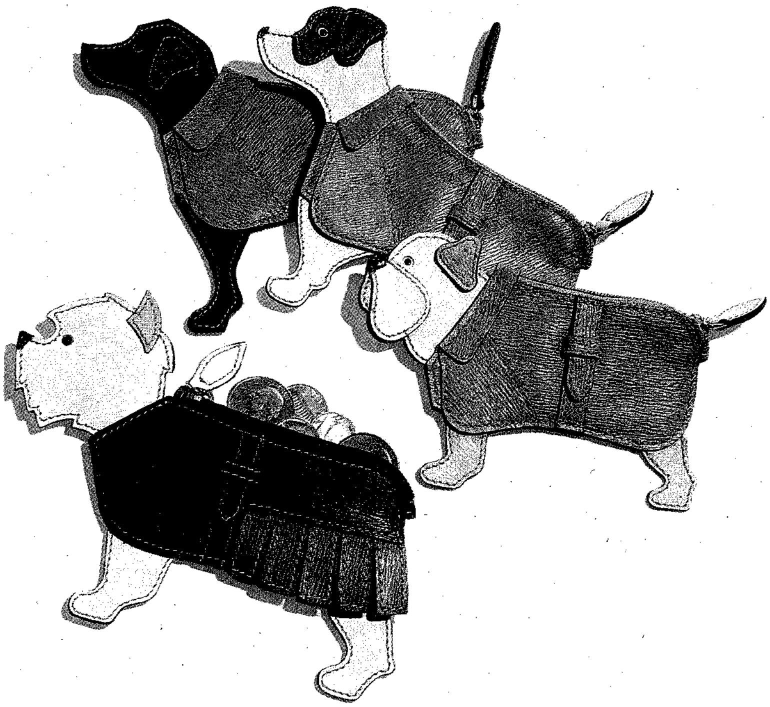
BY CORKY POLLAN

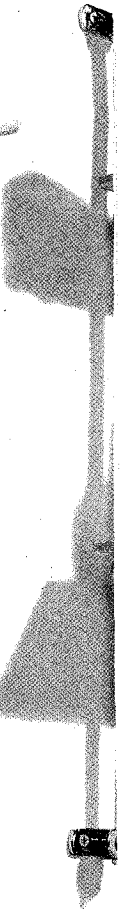


Sleeper Cars

Forget visions of sugar plums; today's kids can nod off with trucks and trains dancing in their heads. DreamKeepers, a California company, knows that the number of vehicle-obsessed kids is legion, so it forgoes cutesy teddy bears and sweet little ducks and emblazons its pillowcases with transportation graphics ($35).

E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/212-861-2544*

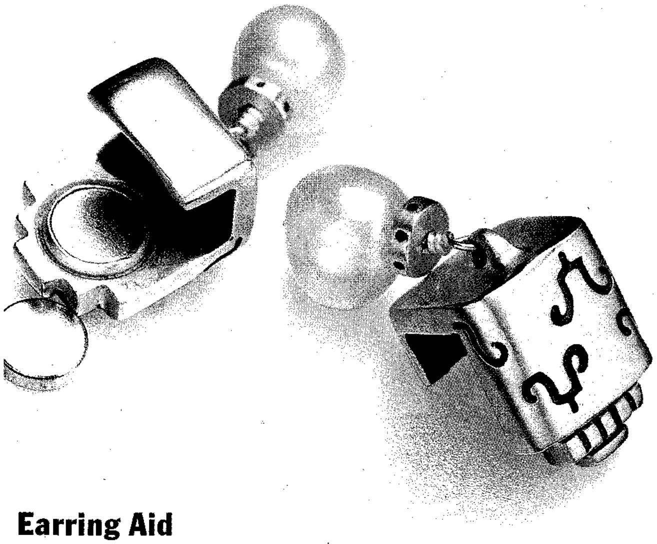




Doggie Bags

Once, no well-dressed New York male would brave the rain without his Burberry trench coat. But times, and Burberry, have changed, and the 140-year-old British company is busily re-jiggering its image. It's added the Nova check to its namesake classic, and has come up with all manner of other enticements, like teeny bikinis, PalmPilot cases, and little doggie "poochettes." These coin purses are made of Italian leather and lined in calfskin, and among the best of breeds are Labs, Jack Russells, bulldogs, and West Highlands, all outfitted in signature Burberry raincoats ($95).

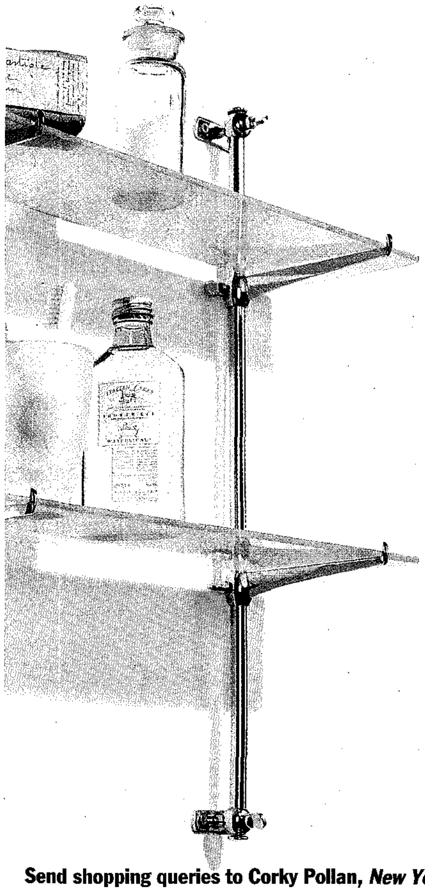
BURBERRY/*9 East 57th Street/212-371-5010*



Earring Aid

The world—or at least the female half—seems to be divided into two parts: those with pierced ears and those without. The latter have had to suffer with clip-ons that pinch or, worse, cause major headaches. Now Lisa Jenks, the pooh-bah of sterling-silver jewelry, offers relief. She's designed earrings with teeny magnets that go behind the ear and hold the earrings securely in place. We put them to the test and found you can talk on the phone and wear them all day, and they don't pinch *or* fall off. Some are plain, some have pearls, but they're all in Jenks's signature modern-primitive style ($180; extra pair of magnets included).

SAKS FIFTH AVENUE/*Main floor*



Shelf Life

Laurie London Sagalyn and Diana Henry call it an apothecary shelf, but it would work as well in the kitchen stocked with spices as in the bath arrayed with toiletries. Not surprising, since it was inspired by a fixture they spotted in an old bakery in Paris, laden with pastries. But bathroom, living room, or kitchen, what room couldn't use extra shelving, especially when it's a cinch to install and adaptable to any interior—formal, country, or modern? The supports are nickel-plated brass; the frosted-glass shelves are adjustable ($95).

J. FLORIS OF LONDON/*703 Madison Avenue, near 62nd Street/212-935-9100*

Send shopping queries to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

Trufaux
Trufaux

Faux Friends

Trufaux is that rarity, a boutique with a perfect name: Most everything in the SoHo shop is made from truly *faux* materials. Owners Susan and Jenny Green are a step-mother-and-daughter team who are also the best of friends (another rarity), and their new shop offers such edgy "fur" fashions as "bear" coats, "zebra" V-neck tops, and curly-"lamb" dresses. Though the "mink" ponchos look like they might have spent time in Grandma's closet, the "calf"-belly skirts are definitely of-the-moment. Even the non–"fur" lover will find lots of must-haves, like waxed-nylon skirts, pressed-"crocodile" rain jackets, and "sailcloth" slickers. Shannon McLean (who owns a Southampton shop and creates bridal gowns for Bergdorf Goodman) makes most of the *faux* pieces, but such hip designers as Trina Turk and Gemma Kahng are here as well. (From $220 for nylon Capri pants to $550 for the "mink" poncho to $700 for a curly-"lamb" coat.)

TRUFAUX/*301 West Broadway/212-334-4545*

Photographs: clockwise from bottom left, Tommy Naess; Kenneth Chen (2).

SALES & BARGAINS SHYAMA PATEL

Grab Bags

Get a handle *on your inner teenager: These smart satchels for back-to-school season will never leave you* **tote-bored.**

Get the sack: Clockwise from top left, bags from Utility Canvas, Triple Five Soul, Yak Pak, and Hervé Chapelier.

IT'S THAT TIME OF YEAR AGAIN: STYLE-conscious teenagers are scurrying to score that perfect book bag—one that'll carry a hefty load and look cool per their pack's rules, without a Prada price tag. Adults who regularly haul a load (gym clothes, magazines, beauty products, extra shoes), are well advised to follow the kids for unexpected deals.

Yellow Rat Bastard carries an extensive selection of the kind of techie backpacks coveted by boys who consider a trip to school an expedition—or just need to pack piles of books, gym stuff, and snacks. This inexpensive source for rugged downtown teen clothes and accessories has a wall overflowing with these, at prices from $40 to $60. Our fave: the orange pack from Triple Five Soul (pictured, $50).

Never accuse **Urban Outfitters** of missing out on a trend. The shop carries every imaginable variation on the sling pack—most with the increasingly necessary cell-phone pouch. Choose from tons of solid colors as well as styles with reflective stripes or camouflage prints. Many brands are on offer, but the best is still the original square Yak Pak (pictured, $48)—in fall's hot color, red.

Downtown schoolkids looking for edgy street style are trading in those ubiquitous Manhattan Portage messenger bags for **Utility Canvas**'s sharp canvas shoulder bags and small duffels. A good bet: the company's "Urban Field Bag" in natural, black, or olive (pictured, $54).

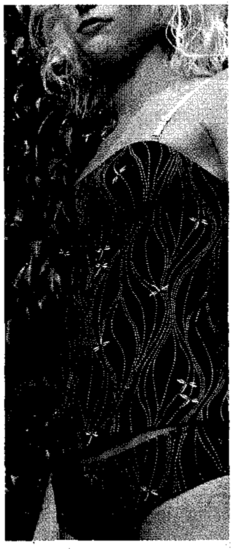
It's the rare preteen who'll turn to **Barneys New York** or **Henri Bendel** for a book bag. But for sleek, uptown-chic carryalls, private-school girls swear by **Hervé Chapelier**'s totes. And the two-tone nylon shoulder bags double as perfect weekend shopping satchels (pictured, $95).

Yellow Rat Bastard, 478 Broadway, near Broome St. (212-219-8569); Urban Outfitters, 628 Broadway, near Houston St. (212-475-0009); Utility Canvas, 146 Sullivan St. (673-2203); Henri Bendel, 712 Fifth Ave., at 56th Street (212-247-1100); Barneys New York, 660 Madison Ave., at 61st St. (212-826-8900).

Picks of the Week

Jim Kempner Fine Art is taking up to 40 percent off a big stash of contemporary master prints (artists include Robert Rauschenberg, Jasper Johns, Roy Lichtenstein, and Helen Frankenthaler). Prices are from $400 for James Rosenquist's 1973 *Horizon Bar* lithograph with collage to $4,000 for Jasper Johns's 1971 *Hinged Canvas* lithograph to $6,000 for Christo's 1989 *Ponte Sant' Angelo, Wrapped (Project for Rome)* lithograph with collage. *501 W. 23rd St. (212-206-6872); M.C., V., checks; Tues.–Wed., Fri.–Sat. 10–6, Thurs. till 8, Sun. noon–5; 9/1–9/12 (closed 9/5).*

Oroblu's Italian neutral-tone panty hose and tights come in basic opaques and sheers as well as fashion textures and patterns. The line's usually sold at places like Saks and Bloomingdale's. At the sample sale, prices are $1–$15 (usually $15–$34). Sizes S–XL. *37 W. 39th St., Suite 1002 (212-768-7424); cash only; Mon.–Thurs. 10–4; 8/30–9/2.*



Malia Mills's ingeniously cut, ultrastylish swimsuits (pictured) and cover-ups, all the rage on Hamptons beaches, are 45 to 75 percent off at the designer's sample sale. Top picks include bandeau, triangle, underwire, and tube; pair with briefs, bikinis, or string bikinis on the bottom. Prices are $20 to $60 per piece. Sizes 2–12. *150 W. 28th St., Studio 1003 (212-645-5222); A.E., M.C., V.; Mon.–Fri. 10–7; 8/30–9/3.*

The Keith Haring Pop Shop, the original purveyor of the kind of graffiti-splashed T-shirt that showed up at Daryl K this summer, is clearing a huge selection of stock at up to 75 percent off. Stock includes Haring posters, tees, sweatshirts, umbrellas, puzzles, and home items. Prices are from $5 for a kid's T-shirt to $20 for a lacquered place setting to $70 for a canvas jacket. *292 Lafayette St. (212-219-2784); A.E., M.C., V.; Tues.–Sat. noon–7, Sun. till 6; 9/1–9/12.*

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographs: top and bottom, Amy Freeth; Michael Edwards.

MOVIES **PETER RAINER**

Irony Deficient

In the slickly self-referential Hollywood of Albert Brooks's new comedy 'The Muse,' finding your inspiration isn't about art; it's about bankability.

Our Mr. Brooks: Both the star and his wife, Andie McDowell, get inspired by *The Muse.*

Photograph by Elliott Marks/October Films.

AT HIS BEST THERE is no funnier or sharper comic in America than Albert Brooks, but in his new movie **The Muse**, which he also directed, and co-wrote with Monica Johnson, he's nowhere near top form. He's playing a Hollywood screenwriter, Steven Phillips, who has lost his "edge," and Brooks may be all too invested in the role. Steven has a lumpy, haggard look, and Brooks seems haggard playing him; the portrayal and the person are all of a piece. In his other movies Brooks has often lolled in the doldrums, but there was also something spiky and bearish about him. The classic Brooks persona—best represented by the intrusive TV documentarian in *Real Life* and the rampaging adman in his Winnebago in *Lost in America,* both of which he directed—is part con artist, part crybaby, part heckler, all narcissist. He isn't likable, really, but you put up with him because you never know what zigzag inklings will issue from his brainpan. After awhile, putting up with him becomes part of the fun. His maddening, self-absorbed malaise is more jocose than everybody else's good manners.

The Muse is supposed to show how a washed-up screenwriter recovers his inspiration by hooking up with what appears to be a real-life daughter of Zeus. Sarah (Sharon Stone) is the secret muse of a chosen few in Hollywood; Steven's moviemaker best friend, Jack (Jeff Bridges), whose fortunes have skyrocketed, first turns him on to her services, and subsequently Rob Reiner, James Cameron, and Martin Scorsese, playing themselves, put in appearances as grateful clients. (Scorsese, in a scattershot, rat-a-tat cameo, divulges his latest Sarah-inspired bright idea: a remake of *Raging Bull* featuring "a really thin guy.") Sarah doesn't do any real creative work herself; she's more like a pop-psych therapist, coaxing brainstorms from Steven that revive his confidence and set him on the road to manna.

Beyond being told that Steven isn't good at "action," it's never made clear to us what kind of screenwriter he is or even if, despite his one Oscar nomination, he was ever truly good. And there's a logic to this, since *The Muse,* despite its premise, isn't really about regaining inspiration; it's about being bankable—staying in the game. It's a Hollywood comedy that plays by Hollywood rules: Brooks doesn't question the win-win values of the schlock factory even though, implicitly, his entire career until now has pretty much been a slam at those values.

Brooks is a child of show business—his father, Harry Einstein, worked with Eddie Cantor and was Parkyakarkus on the radio. By the time he'd recorded comedy albums in the mid-seventies like *A Star Is Bought* and made his short films for *Saturday Night Live's* debut season, Brooks had already been a regular on the big TV variety and talk shows hosted by Dean Martin, Ed Sullivan, Merv Griffin, Johnny Carson. Smart and almost deliriously hangdog, Brooks was a screwball prodigy; he appealed to the *Hollywood Palace* crowd, but he also appealed to audiences who wanted to storm the palace.

The Muse might have been redeemed if Brooks had gotten inside his own love-hate romance with the crassness of Hollywood—if he'd made a comedy about the passion for trash that goes hand in hand with the passion for success. This is what Steve Martin achieved in *Bowfinger,* in which a bargain-bin movie producer goes from schlockmeister to auteur and connives his way to glory. What ultimately made *Bowfinger,* for all its satirical jabs, such a sweet experience was the notion that junk dealers crave transcendence, too. In *The Muse,* we observe Steven Phillips tooling around in his Mercedes or admiring his friend's Bel-Air estate, and there's no irony in what we see—no "edge," to co-opt the film's terms. Steve doesn't really get turned on by the business, or even, beyond their commercial potential, by his own ideas. He's a rather blah presence, and so is his wife, Laura, who also gets helped by the muse and is played by Andie MacDowell as if she hadn't quite shaken off a hypnotherapy session.

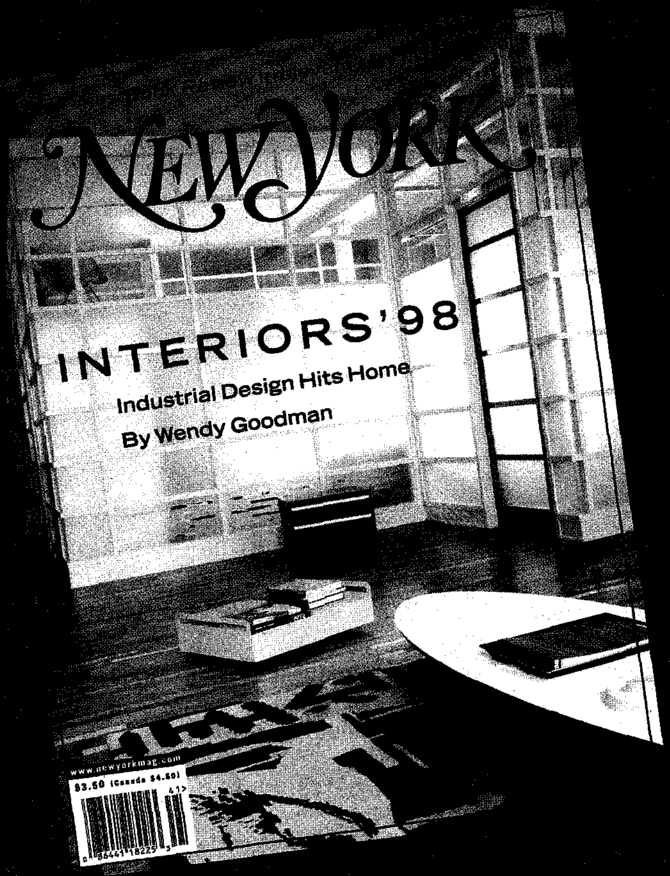
Sharon Stone is at the opposite extreme from MacDowell: She's motormouthed and strenuously flitty, like a madcap comedian who hasn't figured out why she's being funny. Not that she has a whole lot to work with. Sarah, in exchange for her services, demands from Steven a limo and a suite at the Four Seasons; she calls him at all hours and has him shop for her and do her dry cleaning, and when that isn't enough, she moves into his house. She's like a movie diva ravenous for perks. It's a one-joke role: the muse who came to dinner. What Sarah doesn't comprehend is that her sessions with Steven are basically a lost cause, since, win or lose, he doesn't really have it in him to be happy anyway. Maybe he's meant to, but with Brooks's blotto-ness here, who can tell?

What's happened to Brooks in this movie—and to a lesser extent in his last two films, *Mother* and *Defending Your Life*—can't all be explained away by lackluster material or personal doldrums. It must be that he sees this funk as a higher truth. In the movies he appears in directed by others, such as, most recently, *Out of Sight* and *Critical Care*, he seems unfettered in a way he doesn't with his recent "personal" projects—which bring out in him the sogginess of good intentions. *Mother* got high marks from critics for being more than just a Brooksian mother-son satire, when some of us would have been pleased to have had just that instead of the touchy-feely psychodrama it turned into. *The Muse* wants us to know that we don't need a muse, that we have it in us to be successful if only we trust ourselves. If this movie is a product of that philosophy, we're all in trouble.

In brief: The Source, A DOCUMENTARY ABOUT the Beats, brings together an astonishing assortment of clips from the past 50 years of counterculturedom and then Mixmasters them into a hailstorm of fragments interspersed with dramatized performances by Johnny Depp, John Turturro, and Dennis Hopper (who was born to read Burroughs). Director Chuck Workman, who assembles those great-moments-in-movies montages for the Oscars, applies the same technique here: Everything is so lickety-split that very little sinks in. What's the point of a movie about the Beats if it doesn't get you high? ▬

Peter Rainer's 1998–99 reviews are available at **newyorkmag.com**.

LOCKED OUT?
HERE'S THE KEY.



FALL *HOME DESIGN* ISSUE

NEW YORK

issue date: 10/11 on sale: 10/4 ad close: 9/20

BOOKS WALTER KIRN

Hitler in Bed

Ron Hansen is a very good writer, but did we really need someone to imagine the (predictably nauseating) sex life of the personification of evil?

Hitler's Niece

BY RON HANSEN

HarperCollins; 310 pages; $25

Hitler's
Niece
A NOVEL
RON HANSEN

HOW DO YOU LIKE YOUR HITLER, GENTLE READER? Radically evil, such that to try to explain him is to excuse him? Fashionably banal, humming Wagner and scratching his scalp while he plots the destruction of a race? Or do you like him denatured and historicized, the inevitable vessel of German resentment? Well, no matter how you're inclined to see the killer of 6 million, Ron Hansen's new novel, *Hitler's Niece,* offers at least a passage or a page to back you up and another to offend you. Taking on the ultimate loser's game of fictionalizing, and faintly humanizing, the man whom no novelist would dare invent if he hadn't existed in the first place, Hansen has produced a book so grossly inadequate to its infamous subject that even its title sounds like a bad joke. *Knock, knock. Who's there? Hitler's niece.* . . . Or maybe this: *Stalin's nephew and Hitler's niece were waiting for a train . . .*

Morally, there are only three basic options when reimagining Hitler, and none of them is a winner. To qualify his evil is an outrage, to compound it an impossibility, and to avoid it a sin. Artistically, the situation is worse. From the opening sentence of Hansen's story, the narrative runs psychologically backwards, from what the reader already knows of Hitler to what he's being told for the first time. The weight of so much foreshadowing is crushing, and so Hansen adopts the only posture left: that of the summarizing documentarian. "She was born in Linz, Austria, on June 4, 1908, when Hitler was nineteen and floundering in Wien, a failure at many things, and famished for food and attention." So far so, so good. All major traps avoided. But only for so long. A novel is not a newsreel, and it can't simply serve up conventional wisdom, either; eventually it must grow subtle, personal, and choose for itself a model from literature.

How Hansen runs this particular obstacle course, and where it trips him up, and how, is far more suspenseful than the story he tells. His nominal focus is Geli Maria Raubal, the beautiful Austrian daughter of Hitler's half sister. Her infamous uncle first lays eyes on her in paragraph one, which indicates a love story—one that we're not sure we're ready for but that our trashy side, steeped in genre, can't help but start imagining the outlines of. As Geli reaches puberty, grows curious, and begins casting longing glances at the führer, which he returns in his fish-eyed way, our minds put together all the elements of a late-night S&M revue. And Hansen delivers; he isn't shy about it. Here's Hitler with his dog whip, wearing lederhosen. Here's Hitler in his big red Benz. And Geli, who's gone to live near him in Munich, shivers all over. Pure pornography. To make the foreplay even more perverse, it's synchronized with Hitler's slow ascent from small-time rabble-rouser to big-time party boss. The story shuttles between beer-hall speeches, observed from a factual, black-and-white distance and smacking of authorial index cards, and private, wholly imagined color shots of Geli and Adolf cooped up in his apartment or shopping on Munich's couture boulevards.

For Geli, it's a fairy-tale existence: a life of limo rides, high-society parties, and charged liaisons with wolfish Nazi bigwigs. Goebbels, Göring, and Himmler are introduced in alphabetical order, pretty much, and each is tagged with some disgusting attribute such as bad breath or a quivering fat gut. Hitler, too, repulses physically. He's pale and he has B.O. It's a medieval style of characterization, making the archvillains smell bad, too, but given the enormity of their eventual crimes, the impact's trivial. It does set a stagy music-hall tone, however, which Hansen strengthens as the book goes on, until the book starts to resemble a footlighted melodrama or one of those old-time English novels about an innocent young serving girl trapped in a castle with a creepy master.

And that's Hansen's Hitler: a strutting little creep. Like his lieutenants, he's sexually blocked, recoiling from physical contact while craving darker things. He's also a masterly demagogue, of course, and a few years away from almost destroying the world, but this side of Hitler is dealt with lazily, in prose that seems straight from a Time-Life World War II book: "Exalting warfare

Lederhosen, dog whips, a secret taste for submission: Evil was never this banal.

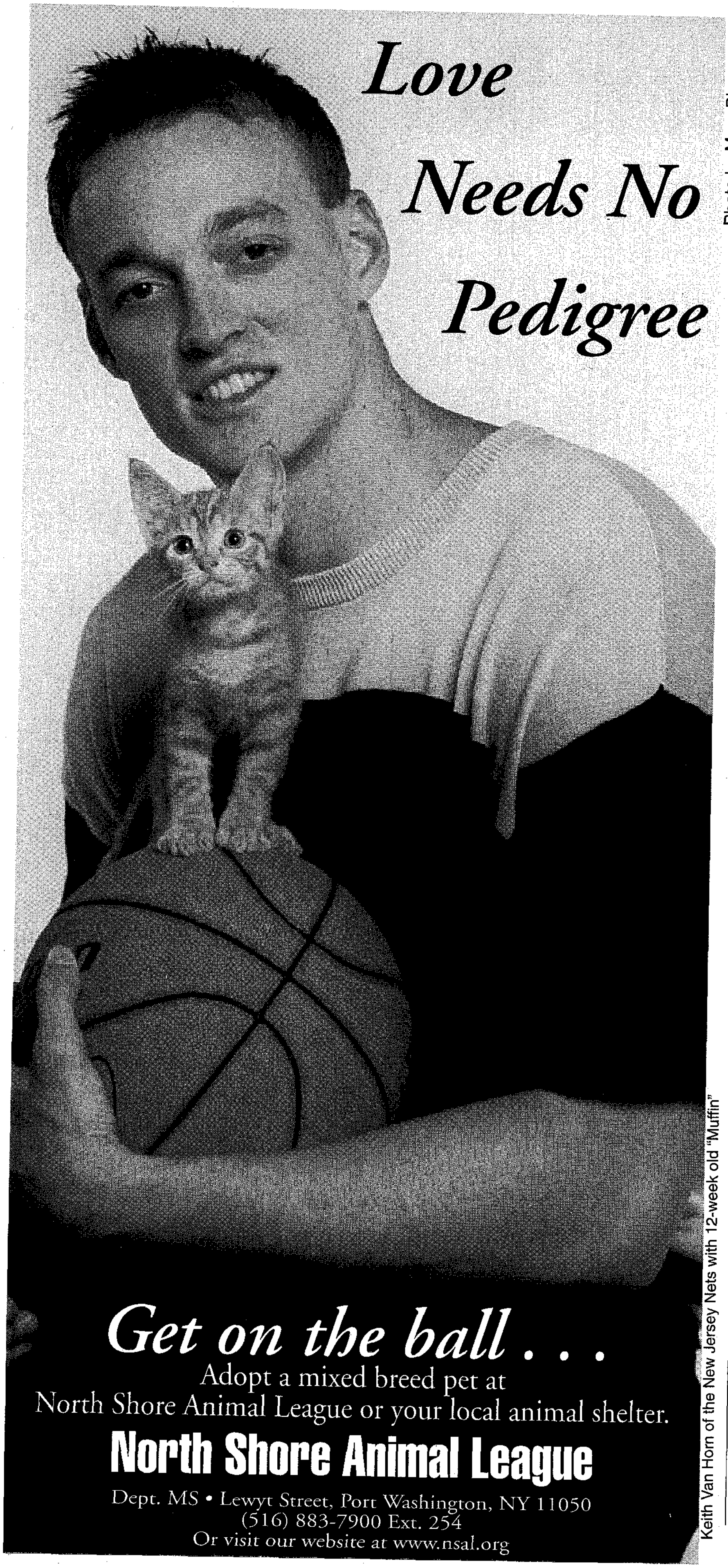


Photo by Mary Bloom

Keith Van Horn of the New Jersey Nets with 12-week old "Muffin"

Get on the ball . . .
Adopt a mixed breed pet at
North Shore Animal League or your local animal shelter.
North Shore Animal League
Dept. MS • Lewyt Street, Port Washington, NY 11050
(516) 883-7900 Ext. 254
Or visit our website at www.nsal.org

and struggle as 'the father of all things,' insisting that death in battle was a soldier's highest duty, stressing his own ruthlessness and brutality . . . Hitler was far less a politician than a ferocious prophet of wrath." Hansen puts these lame deep thoughts in Geli's head, or roughly thereabouts, but they read less like the instinctive first reactions of a young German woman of the Weimar years than the conscientious editorials of an American novelist of the nineties. For turning the story of Hitler and his niece into classy erotica, Hansen feels he must do penance, apparently, by adding a few long-view condemnations. The baldest of these comes from Geli's own mouth, once her affair with her uncle has started in earnest, complete with lots of whip play and stamping jackboots. "You hate! You destroy! You'll do to Germany just what you're doing to me!"

An allegory? It certainly looks like one, with Geli playing the too-seducible fatherland and Hitler playing, well, Hitler. And who would that be? Despite the ferocious-prophet-of-wrath stuff, Hansen concentrates more on Hitler's icky side; his effeteness, his infantilism, his thin white limbs, his nerdy fascination with the occult. What he wants in bed is humiliation, naturally, and when he finally wheedles Geli into dishing out the big abuse, we're shocked at ourselves for expecting nothing else and settling for nothing less. It's a Greenwich Village Halloween that Hansen has been leading up to, and maybe it's measure of our corruption, like that of the Weimar Germany itself, that we've hung around so long to see it.

Despite the peep-show climax, which even Hansen seems to shrink from, compressing what might have been endless graphic scenes of leathery toilet play to a few pages, the novel does run a remarkably long distance on its descriptive finesse. The documentary interludes are fluid and informative, satisfying the reader's historical sense, and the close-ups of Hitler at play with his supporters remind us of Nazism's New Age glamour. One scene of a party picnic chills especially—the fine fresh air, the chitchat about health, the atmosphere of pagan connoisseurship. Hansen writes natural, tumbling prose, making strangely radiant fetish-objects of the clothes, the food, the drinks, the cars. We can see how a girl from modest circumstances could work up a fatal appetite for such things. But why drag Hitler into it, and why this Hitler? To learn that the century's vilest mass murderer was also a kinky, spoiled little perv, and to get a sneak peek into his dank boudoir, is anticlimax on a whole new level. ▬

Walter Kirn's 1997–99 reviews are available at **newyorkmag.com**.

JOHN SIMON

Royal Flush

'Kat and the Kings' is a naïve, juvenile song and dance dressed up as a musical; the appalling 'Tartuffe' disproves the notion that it's any safer in Central Park.

THERE WAS A TIME WHEN SUCCESSFUL MUSICAL revues offered fine new songs, witty and satirical sketches, and an exciting mix of stars and new faces. But more and more they have turned into grab bags, nostalgia trips, perfunctory surveys of a particular composer's or lyricist's and-then-I-wrotes (not a bad thing in itself, but usually too facile and uninventive); in other words, easily put together stuff for undemanding audiences.

When such hybrids, neither book musicals nor quite revues, fail, as many of them have in recent years, you can, unless you invested in them, shrug it off. But when material that is at best mediocre and at worst pitiful turns into a Broadway hit—think *Smokey Joe's Cafe* or *It Ain't Nothin' but the Blues*—you wonder what is left of our once-cherished sophisticated humor, our once-vaunted discriminating palate, our once-thriving theatrical culture.

Now we get **Kat and the Kings**, touted as London's 1999 Olivier–winning Best New Musical, which is neither new nor a musical and is light miles away from best. It is a South African quasi-revue with the sorriest excuse for a plot slapped onto it. It's the same hoary story of five young people getting together as a song-and-dance group, climbing the ladder to success, then breaking up for societal or personal reasons, as seen through the reminiscences of a former member now fallen on hard times. The only difference is that these young performers were Coloreds—South Africa's racial in-betweens, neither white nor black—in the shadow of apartheid, though this is relatively downplayed.

Swan song: The cast of *Kat and the Kings*.

What we get from the book and lyrics by David Kramer (who also directed) and the music and arrangements of Taliep Petersen is fifties doo-wop and rock and roll, absorbed from American groups and filtered through Durban and Cape Town sensibilities. But if a leopard cannot change its spots, neither can you change your Ink Spots with impunity. The six able performers of *Kat and the Kings* do just about everything for their material except the impossible: salvage it.

Perhaps in Cape Town this nostalgia for the second-hand works; perhaps in England, starved for musicals, this lame excuse for one can limp into the winners' circle. But do we need it here? It includes a novelty (!) number with dancing skeletons; like them, the show should remain unexhumed. Let us commend the cast: Terry Hector, Kim Louis, Jody J. Abrahams, Loukmaan Adams, and Junaid Booysen. But Alistair Izobell is even better: with a body made of rubber, a face made of quicksilver, and a voice that climbs the octaves like a mountain goat the rocks. This physically elastic and histrionically pliable performer is as acrobatic on a stage as an aerialist under the big top.

I HAVE HAD MY BAD TIMES AT THE SHAKESPEARE FESTIVAL IN Central Park: I have been bored, annoyed, disgruntled, and exasperated. But it remained for Mark Brokaw's production of **Tartuffe** to make me leave at intermission disgusted. Molière wrote a high comedy in exquisite verse; Richard Wilbur magically transmuted it into equally lovely English dramatic poetry. What Brokaw, who has shown great skill with contemporary plays both comic and serious, gives us is the lowest kind of farce, performed by actors, some of whom can do much better, carrying on like vulgar mountebanks, if not, worse yet, schoolchildren imitating vulgar mountebanks.

Every conceivable offense against wit, style, taste, and common sense is perpetrated here in the rankest fashion, with a lack of period sense, despite the period costumes, that only church-mouse-poor judgment can muster. So we are confronted with two pairs of siblings—a white Orgon and black Cléante, a white Mariane and black Damis—who do not remotely convey a sense of family. Most egregious is the Damis of Curtis McClarin, who wears no wig over his close-cropped head, has an earring in one ear, speaks street English, does some freakish contortions, and looks and behaves like a poor imitation of Eddie Murphy. As Cléante, Wendell Pierce rattles off his lines

(continued on page 60)

Photograph by Johan Wilke.

DANCE TOBI TOBIAS

Misha-goss

Except for its striking take on a Mark Morris piece—and its charismatic leader himself—Baryshnikov's White Oak Dance Project has little to offer.

FOR ALMOST A DECADE, THE **White Oak Dance Project** has served Mikhail Baryshnikov—its leader and linchpin—as his vehicle into the future. Once the dancer's high-flying days as a classical-ballet superstar were over, his undiminished appetite for the stage required a new line of choreography, one that would showcase his genius and engage his curiosity while respecting his physical limitations. Since Baryshnikov's name automatically attracts the audience for sheer charisma and celebrity, the dancer used this advantage to expose such viewers to works of advanced postmodernism that they wouldn't be caught dead looking at under normal circumstances. This has been taken to be a good thing—for the audience, for the choreographers, and for the art. I'm not so sure it is.

The recent engagement of the group—currently comprising Misha and five women—at the New Victory Theater centered on works by little- or moderately known dance-makers: Karole Armitage, Tamasaburo Bando (the *onnagata* is, of course, idolized as a performer), Neil Greenberg, Lucy Guerin, and Amy O'Brien. The only household name involved was Mark Morris, who was represented by a startlingly reconfigured version of *The Argument.* Apart from the Morris and, to some extent, the Greenberg, the dances that were presented are uniformly arid and obscure—not simply unappealing and inaccessible to the general public but essentially limited in what they offer even to the experienced dance lover.

A significant reason for this, I think, is that even the pieces Baryshnikov doesn't appear in are confined to his present range of movement. Their language consists largely of posture and gesture. There's a minimum of aerial activity (the jumps and leaps that are ballet's specialty), of action that takes the body to the floor (a key feature of mid-century modern dance), and of sustained locomotion linked to musical fluency. Working hard, one can pin a meaningful subtext to a couple of the pieces, which helps, but not that much. All in all, the programs seemed to deal more in intellectual concepts than in evocative actions—a state of affairs fatal to theatrical endeavor.

Baryshnikov, with his intense concentration, his diamond cutter's precision, and his uncanny ability to make a complex inner life visible, was the savior of Greenberg's dance, *MacGuffin or How Meanings Get Lost (Revisited).* Apart from a little coda in which the five women appear—merely strategy for making the program cohere—the piece is an extended solo. It meshes an abstract take on the Hitchcock vein of macabre mystery (the score is derived from the background music of *Psycho*) with a fondly satiric survey of themes dear to modern dance. (Earnestly and beautifully, Baryshnikov executes fragmented moves that may—or may not—illustrate projections on the backdrop such as THE DYNAMICS OF A RELATIONSHIP and A SUBMISSION TO FATE.) *MacGuffin* is uneven in tone, vague in its objective, and far too long; its dancer makes you all but forget these flaws.

The White Oak version of *The Argument,* set on Baryshnikov and three women, is vastly different from its Mark Morris Dance Group incarnation, where it is performed—with far more gut-sprung technique—by three male-female couples. White Oak's staging, with its lone man, inevitably gives rise to a single-sex couple; this is ironic, given the fact that in his own group's rendition of the piece, Morris, for once, does not insist upon same-sex attraction. What's more, White Oak's *Argument* emphasizes an almost blithe changing of partners rather than the grave psychological state—depicted by Morris's group—of staying put in a fraught relationship that keeps recycling itself. With White Oak, the goings-on become an almost slapstick ménage à quatre—a bedroom farce without a bed. Even so, *The Argument* is the only substantial dance in the repertoire that Baryshnikov's enterprise offered—the only one worth mulling over and the only one worth keeping. ■

Tobi Tobias's 1997–99 reviews are available at **newyorkmag.com**.

Baryshnikov and Co. in Neil Greenberg's *MacGuffin.*

Photograph by Tom Brazil.

POP MUSIC ETHAN BROWN

Sour Puff

Hard on the heels of his recent arrest, Puff Daddy releases his long-awaited album. Does it explain the life of rap's most celebrated producer? Nah.

BACK IN 1997, WHEN SEAN "PUFFY" COMBS WAS A pop-cultural presence of Zelig-like ubiquity, an enterprising graffiti artist tagged billboards for Hot 97 featuring Puffy with this memorable phrase: I KILLED HIP-HOP.

Of course, Puffy didn't kill hip-hop, but his sins—merging hip-hop and R&B; recycling, in Puffy's own words, "hits from the eighties"—were enough to convict him in the eyes of hip-hop purists. But violence is precisely what Puffy brings to mind in 1999. The details should be familiar by now: Late this spring, Puffy allegedly administered a severe beating to Nas's manager, Steve Stoute, at Interscope's offices in New York. Few have talked about the repercussions of Puffy's behavior. The beatdown confirmed for some the worst stereotypes of African-American men and threatened the very real progress urban executives had been making in the music industry during hip-hop's ascension. It also provided a harrowing reminder of a violence-plagued Puffy-promoted concert in 1991 at City College where 9 people died and 29 were injured.

Combs in repose: Once the ebullient face of hip-hop, Puffy shows his sullen side on *Forever.*

Not unusual in this tabloid age, the Stoute incident has created anticipation for Puffy's new album, *Forever.* This time out, Puffy needs the controversy to sell records because hip-hop has undergone massive change since his debut, *No Way Out,* was released in 1997: The music's most creative producers no longer come from New York but from New Orleans and Atlanta; a barrage of creative newcomers like Eminem and Mos Def have raised the bar of lyrical prowess for rappers; and, most damaging to the Puffy legacy, decidedly un-jiggy superstars like DMX have assumed his multiplatinum crown. The hip-hop audience is looking to *Forever* for answers, not music, especially considering the blandly contrite tone of the interviews Puffy has recently given.

Puffy has too good a barometer for public opinion not be aware of this, so he addresses the Stoute issue straight away on the album's "Forever (Intro)." "Though hostile nations surrounded me," Puffy says after a news report of his arrest plays in the background, "I destroyed them all in the name of the Lord." It's an odd and nonsensical bit of messianic posturing, much like the crucifixion-inspired video for Nas's "Hate Me Now," which sparked the Stoute incident. And Puffy has very shrewdly made *Forever's* first single "PE 2000," a reworking of Public Enemy's 1987 classic "Public Enemy No. 1." This time around, of course, it's Puffy, not Chuck D, who's hip-hop's most wanted man. But like "Hate Me Now," "PE 2000" is all defensive cockiness and no substance. Instead of offering insight into his unique position as a music-industry goliath, Puffy complains about the "haters" jealous of his fame and vows he won't be taken down easily.

Not surprisingly, the samples on "PE 2000" lift the buzzing synths of the J.B.s' seventies funk staple "Blow Your Head," which fueled Public Enemy's original version. Things don't get much better elsewhere: "Satisfy You" snags the bubbling funk of Club Nouveau's "Why You Treat Me So Bad," a sample already used successfully on the Luniz's 1995 stoned-to-the-bone hit "I Got 5 On It"; "Best Friend" melds the hoary gospel singing of Mario Winans with the eighties soft rock of Christopher Cross's "Sailing" (!); "Angels With Dirty Faces" lifts the entire groove of Earth Wind & Fire's "Fantasy" (as well as the title of trip-hopper Tricky's fourth album). None of the sampling is imaginative or even catchy in the superficial sort of way that made the exuberant Kool & the Gang horn sample that fueled Mase's "Feel So Good" feel so good. Even the album's title is a sample—of the Wu-Tang Clan's *Wu-Tang Forever.*

Puffy is a street-posing sourpuss on *Forever,* dissing his critics and bragging about laughing all the way to the bank. This persona is miles away from the best of what Puffy brought to hip-hop. Critics and hip-hop purists howled when Puffy just rapped about the good times—it wasn't real enough, they complained. But few understood that Puffy's dance-floor-oriented rap tapped into hip-hop's good-vibes era. In the nineteen-seventies, the music animated roller rinks, house parties, and block parties. "Ain't nothin' but a party, y'all!" George Clinton famously exclaimed onstage with Parliament/

New York
READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

***New York* Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.**

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME
ADDRESS APT. NO.
CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

Solutions to last week's puzzles

A	L	O	H	A	■	S	C	H	U	B	E	R	T	■
L	■	M	■	R	■	A	■	A	■	E	■	A	■	■
D	I	E	W	I	N	T	E	R	R	E	I	S	E	■
E	■	L	■	E	■	I	■	E	■	R	■	T	■	W
R	E	E	N	L	I	S	T	■	I	M	P	A	L	E
L	■	T	■	■	■	F	■	■	■	O	■	■	■	D
I	M	P	R	E	C	I	S	E	■	N	O	S	E	D
E	■	A	■	R	■	E	■	L	■	E	■	P	■	I
F	U	N	G	I	■	D	I	O	N	Y	S	I	A	N
E	■	■	■	C	■	■	■	Q	■	■	■	T	■	G
S	C	H	O	N	E	■	M	U	L	L	E	R	I	N
T	■	E	■	E	■	A	■	E	■	E	■	O	■	I
■	S	C	H	W	A	N	E	N	G	E	S	A	N	G
■	■	H	■	B	■	N	■	C	■	C	■	S	■	H
■	E	T	H	Y	L	E	N	E	■	H	I	T	I	T

C	H	A	N	■	S	T	O	I	C	■	R	O	P	E	■	M	A	U	D	E
L	O	N	E	■	P	A	R	K	A	■	E	A	R	L	■	A	F	R	O	S
O	N	Y	O	U	R	T	O	E	S	■	T	H	E	M	I	S	F	I	T	S
D	E	A	N	N	A	■	■	S	I	R	I	U	S	■	S	H	A	■	■	■
■	■	■	A	S	T	H	E	■	N	A	N	■	E	S	O	■	I	M	P	S
■	W	I	T	H	S	I	X	Y	O	U	G	E	T	E	G	G	R	O	L	L
M	E	D	E	A	■	A	T	O	■	L	E	G	■	R	O	E	■	L	E	I
A	N	I	■	V	E	L	O	U	R	■	■	R	E	I	N	S	■	D	A	M
O	T	O	■	E	V	E	L	■	I	T	S	E	L	F	■	T	E	S	T	Y
R	O	M	A	N	I	A	■	■	A	R	O	S	E	■	O	E	R	■	■	■
I	N	S	T	■	T	H	E	K	L	A	N	S	M	A	N	■	E	R	A	S
■	■	■	M	I	A	■	L	E	T	I	N	■	■	E	E	R	I	E	S	T
S	H	E	E	R	■	M	A	L	O	N	E	■	T	R	U	E	■	A	C	E
P	A	L	■	A	D	A	M	S	■	■	T	R	O	O	P	S	■	S	E	W
U	S	A	■	N	E	C	■	E	A	R	■	U	N	S	■	I	C	O	N	S
N	O	T	W	I	T	H	M	Y	W	I	F	E	Y	O	U	D	O	N	T	■
K	N	E	E	■	O	U	I	■	K	E	R	■	A	L	P	E	N	■	■	■
■	■	■	B	T	U	■	D	O	W	N	A	T	■	■	E	N	C	O	D	E
B	A	R	B	A	R	E	L	L	A	■	P	A	R	E	N	T	H	O	O	D
A	N	N	E	X	■	S	E	E	R	■	P	R	I	E	D	■	E	Z	R	A
A	T	A	R	I	■	P	R	O	D	■	E	T	O	N	S	■	S	E	A	M

Funkadelic during the group's legendary "Mothership Connection" tour. This is the exuberant legacy Puffy inherited.

Far from killing hip-hop, Puffy gave the music an indomitable presence on mainstream radio and MTV, inspired hip-hop entrepreneurs like No Limit boss Master P, and helped pave the way for hip-hop's transition from black culture to American culture. Perhaps most important, as the hip-hop nation reeled from the murders of the Notorious B.I.G. and Tupac Shakur, Puffy forged ahead with the successful "No Way Out" tour, proving that hip-hop and violence did not go hand-in-hand.

Puffy was never an artistic innovator: After all, Teddy Riley had brought hip-hop and R&B together nearly a decade before Puffy did. And while Puffy proved to be little more than a lazy sampler with *No Way Out,* his career has been marked by stellar production moments, most notably the profound, Roy Ayers–inspired urban blues of Mary J. Blige's 1994 album *My Life* and his New Jack swing-influenced work with Father MC.

Puffy probably knew his fun-over-realness ethos would be out of place in hip-hop's brand-new world of humorless, bandanna-sporting thugs like Noreaga and Jay-Z protégé Ja Rule, who looks like he came straight outta Central Casting. Instead of taking the role of a vengeful street rapper, Puffy should have celebrated his difference with a fun, funky record that could have stood out among hip-hop's legions of unsmiling faces.

POP MUSIC

Puffy's detractors have always fretted that a horde of merry samplers would arrive in his wake. Looking back, we would have found that preferable to the legacy hip-hop has inherited from him: a crude, almost religious worship of capitalism that champions "realness" while ignoring the very real conditions that create the ghettos glorified by rappers.

What makes *Forever* so distinctly unpalatable is how unhappy it all is; it's as if, now that Puffy has achieved all of the material gains he wished for, he can't even enjoy them.

The most telling sample on *Forever* is not of an R&B song we've all heard a million times before but of a bit of dialogue taken from the movie *Scarface* on a song called "Gangsta Shit": "You need people like me," Al Pacino mutters in his crappy *faux*-Cuban accent, "so you can point your fucking fingers and say, 'That's the bad guy.' " This millionaire crybaby's lament perfectly sums up the distinctly bad vibes of this unconscionably bad record. ■

Ethan Brown's 1999 reviews are available at **newyorkmag.com.**

Simon *continued from page 57*

in a curious singsong, pulls dumb faces, and, paunchy and befuddled, is a poor idea of a *raisonneur.*

The ingénue, Mariane, is played by Danielle Ferland, who has a chubby, pug-nosed face and a high-pitched, faintly Dogpatchy voice, and outpouts a pouter pigeon. As the smart, witty maid, Dorine, Mary Testa has an even shriller voice with which to belabor our hearing, turning our eardrums into blackboards across which she runs her words like fingernails. She hams for all her girth is worth, rolls her eyes like runaway billiard balls, and gives new dimensions to the notion of obnoxiousness. J. Smith-Cameron, a usually competent actress, enacts Elmire, Orgon's wife and Tartuffe's lust object, as a grown woman aspiring to become a nymphet, and some of the business (e.g., eating) that Brokaw has given her makes her look even more foolish.

Christopher Duva, as Valère, Mariane's lover, seems to have just drifted in from the nearest gay bar, and often sulks and postures like a constipated gazelle. Charles Kimbrough plays Orgon as a senescent halfwit, with a ludicrously mincing walk, a preposterous puppet-show voice, and a gaze that cannot quite choose between squinty and bug-eyed. Most embarrassing is Dylan Baker's Tartuffe, leering and stridulous, oozing smarminess too rancid to fool anyone at Orgon and comic-book lechery at Elmire that should reduce any woman to giggles. His hypocrisy is merely doltish, his menace no more threatening than a baby's fist. He is given to promenading on Orgon's hypertrophic banquet table, from beneath which his hidden servant sometimes extrudes a stepladder to facilitate his master's ascent.

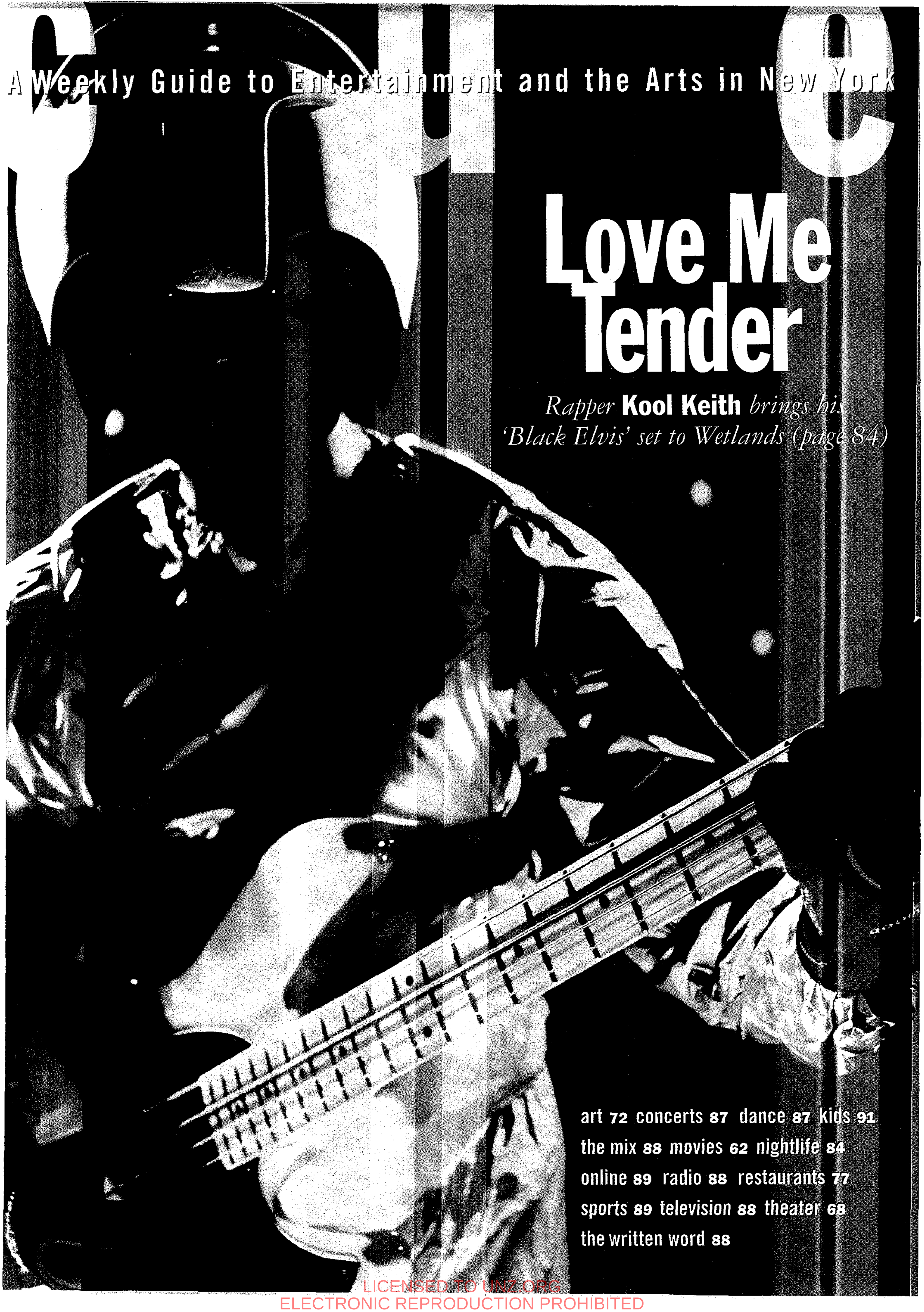
Tawdry yet simplistic costumes by Jess Goldstein, adequate but unresourceful décor by Riccardo Hernández (an eavesdropper must emerge from an improbable trapdoor), and overamplified pseudo-baroque music by John Gromada compete for our inattention. Brokaw's staging does the rest.

THEATER

Only Dana Ivey, as the old scold Pernelle, is persuasive, so that a character whose departure we can hardly wait for in other productions here leaves all too soon, taking Molière with her.

The groundlings, to be sure, have a ball, and might like a better production much less. Still, if the only way you can sell—I mean, with free seating, give away—the classics is by travestying them, why bother? Instead of insulting the illustrious dead, why not make the riffraff happier with contemporary farces by Ken Ludwig and Larry Shue? ■

John Simon's 1997–99 reviews are available at **newyorkmag.com.**



A Weekly Guide to Entertainment and the Arts in New York

Love Me Tender

Rapper **Kool Keith** *brings his 'Black Elvis' set to Wetlands (page 84)*

art 72 concerts 87 dance 87 kids 91
the mix 88 movies 62 nightlife 84
online 89 radio 88 restaurants 77
sports 89 television 88 theater 68
the written word 88

movies

The Astronaut's Wife...The Bicycle Thief

Previews

Stand By Your Alien

Charlize Theron (pictured, with Johnny Depp) returns to very familiar ground this week. In *The Devil's Advocate* she played the loving but haunted wife of an attorney who litigates for Satan. In the thriller *The Astronaut's Wife,* her husband (Depp) blacks out briefly while in orbit, and when he returns to Earth, he's just not the same. He leaves his job, they move to Manhattan, and she gets pregnant. Something supernatural is going on, but Al Pacino's nowhere in sight. Starts September 1.

New Films

The Acid House—*Trainspotting* author Irvine Welsh has adapted a collection of his short stories for the screen, resulting in this similarly disturbing drama. (1 hr. 52 mins.; NR) *Film Forum.*

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. (1 hr. 58 mins.; NR) *Art Greenwich Twin.*

All the Little Animals—Well-acted story of a slow young man (Christian Bale) who loves animals and is tortured by his evil stepfather until he meets a hermit (John Hurt) and makes a new life for himself. (1 hr. 52 mins.; NR) *Opens 9/3.*

American Pie—With three weeks to go, four friends make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Loews 84th Street; UA Union Square.*

Arlington Road—This overheated and undercooked thriller mixes the *Do You Know Who Your Neighbors Really Are?* genre with the *Do You Know You're Being Targeted by Terrorists?* flick. (Rainer; 7/19/99) (1 hr. 58 mins.; R) CO *Worldwide Cinemas; Cinemart.*

The Astronaut's Wife—Charlize Theron and Johnny Depp star in this sci-fi thriller about an astronaut who loses consciousness in space and is never quite the same. (1 hr. 50 mins.; R) *Opens 9/1. Loews Village; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

Bedrooms and Hallways—A campy romantic comedy about a gay man who joins a men's group and develops a crush on an Irishman. (1 hr. 36 mins.; NR) *Opens 9/3.*

Better Than Chocolate—The story of a young woman who falls in love with her friend and must hide her feelings from her mother, who has come to visit. (1 hr. 43 mins.; NR) *Quad Cinema; BAM Rose Cinemas.*

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend and doesn't live to tell the tale. (1 hr. 27 min.; R) *CC Angelika Film Center; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Kew Gardens Cinemas; UA Crossbay II; UA Movies at Staten Island.*

★**Bowfinger**—Steve Martin has his best movie role in years as Bobby Bowfinger, head of the bankrupt Bowfinger International Pictures. Bowfinger's grand scheme for glory involves getting Hollywood's biggest action star, Kit Ramsey (Eddie Murphy), to star in his zilch-budget sci-fi thriller *Chubby Rain*—without even knowing he's in it. (Rainer; 8/23/99) (1 hr. 37 mins.; PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island.*

Brokedown Palace—Claire Danes and Kate Beckinsale are two teenagers vacationing for a week in Thailand until they are imprisoned for heroin smuggling. Luckily, Bill Pullman is there. (1 hr. 40 mins.; PG-13) *UA Movies at Sheepshead Bay; UA Union Square.*

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) *CC Angelika Film Center; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.*

Chill Factor—Skeet Ulrich has a deadly poison that could destroy all living things if it doesn't stay frozen. Cuba Gooding Jr. has an ice-cream truck. I'm not kidding. (2 hrs.; R) *Opens 9/1. Clearview's Chelsea; Jackson Triplex; Plaza.*

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become . . . too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) *Loews Village; UA Criterion; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay; UA Movies at Staten Island.*

Dick—Sharp satire alternates with cloddish comedy in this jape about two 15-year-old best friends (Kirsten Dunst and Michelle Williams) who accidentally implicate themselves in the Watergate break-in shenanigans. (Rainer; 8/16/99) (1 hr. 40 mins.; PG-13) *UA Gemini.*

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) *Paris Theatre; Kew Gardens Cinemas.*

A Dog of Flanders—Remake of the 1959 kids' movie about a runaway boy and his shaggy dog. With Jon Voight, Cheryl Ladd, Jason Robards, Jesse James, and Richard Harris. (About 1 hr. 30 mins.; PG) *Clearview's Chelsea; CO Coronet; Loews Orpheum 7; Sony Lincoln Square; Whitestone; Clearview's Cobble Hill; UA Crossbay; UA Movieworld; UA Movies at Staten Island; UA Union Square.*

Dudley Do-Right—Brendan Fraser is the goody-goody Canadian Mountie who saves his fellow townspeople from a gold-rush swindle. With Sarah Jessica Parker as his girl, Nell. (2 hrs.; PG) *CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's Metro Cinema; Sony Lincoln Square; Whitestone; Pavilion;*

'Cue' cover photograph by Scott Schafer.

Ridgewood; UA Marboro; Main Street Cinemas; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island.

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. (Rainer; 7/26/99) (2 hrs. 39 mins.; R) *Loews Village; Loews New York Twin; Kew Gardens Cinemas.*

The General's Daughter—John Travolta stars as an Army investigator who attempts to nab the murderer of a colonel—the general's daughter—and finds himself up to his chin in military scandal and smarm. (Rainer; 6/28/99) (2 hrs.; R) *CO Worldwide Cinemas.*

Grand Illusion—(1937) A new print of Jean Renoir's World War I classic. In French with updated English subtitles. (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

The Haunting—Based on the same Shirley Jackson novel, *The Legend of Hill House*, that was the basis of the fine 1963 Robert Wise film, this new version, directed by Jan De Bont, is a smash-and-grab fiasco featuring a talented cast, including Liam Neeson, Catherine Zeta-Jones, Lili Taylor, and Owen Wilson, sinking to the level of the project. (Rainer; 8/2/99) (About 1 hr. 30 mins.; PG-13) *CO Worldwide Cinemas.*

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. (1 hr. 40 mins.; NR) *Quad Cinema.*

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast—Rupert Everett, Jeremy Northam, Julianne Moore, Cate Blanchett, Minnie Driver, John Wood—and reworked it into something more naturalistic and contemporaneous than Wilde intended. (Rainer; 6/28/99) (1 hr. 37 mins.; PG) *Art Greenwich Twin; Clearview's 34th Street Showplace; CC Eastside Playhouse.*

Illuminata—John Turturro's beautifully written, directed, and acted film that explores love's durability—and other follies—as experienced by a theater company in 1905 New York. With Susan Sarandon, Katherine Borowitz, Rufus Sewall, Christopher Walken, and Ben Gazzara. (About 2 hrs.; R) *Clearview's Cobble Hill; UA Union Square.*

In Too Deep—In this convincing street-crime story, Omar Epps is a detective who goes deep undercover in order to break up a Cincinnati drug ring and bring down a gangster they call "God" (an impressive LL Cool J). With Nia Long and Stanley Tucci. (1 hr. 44 mins.; R) *Loews Village; CC Murray Hill Cinemas; Clearview's Chelsea; CC Sutton; UA Criterion; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; UA Astoria; UA Crossbay.*

Inspector Gadget—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 min.; PG) *New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; UA Crossbay II; UA Movies at Staten Island; UA Union Square..*

The Iron Giant—An animated film about the adventures of a boy and a 50-foot giant from outer space who likes to eat metal. (1 hr. 20 mins.; PG) *Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Kew Gardens Cinemas; UA Movies at Staten Island; UA Union Square.*

Life Is Beautiful—An English-dubbed version of the heart-warming, Oscar-winning film about an Italian Jew, his wife, and their son, who are taken to a concentration camp at the end of World War II. Starring Roberto Benigni, Sergio Bustric, Nicoletta Braschi, and Giorgio Cantarini. (1 hr. 54 mins.; PG-13) *Sony Lincoln Square; UA Union Square.*

★**Marcello Mastroianni: I Remember**—A wonderful documentary about the great Italian actor, directed by his companion of the past two decades, Anna Maria Tato. (Rainer; 8/23/99) (3 hrs. 20 mins.; NR) *Lincoln Plaza Cinemas.*

Mickey Blue Eyes—Hugh Grant plays a New York art auctioneer who discovers that his fiancée (Jeanne Tripplehorn) is a Mafia princess in this wispy, occasionally funny mob spoof. (Rainer; 8/30/99) (1 hr. 42 mins.; PG-13) *CC Village East; Clearview's Chelsea; Loews Astor Plaza; Loews Orpheum 7; UA Gemini; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

The Muse—See Rainer, page 53 (1 hr. 37 mins; PG-13) *Loews Village; Loews 19th St. East; Guild 50th Street; Loews 72nd St. East; UA East; Clearview's Olympia; Sony Lincoln Square; Pavilion; Main Street Cinemas; UA Movieworld; UA Movies at Staten Island.*

My Life So Far—Coming-of-ager about a boy growing up in Scotland during the twenties. (1 hr. 41 mins.; PG) *CC Village East; Clearview's First & 62nd St.*

Mystery Men—A band of oddball superheroes—including Mr. Furious, the Bowler, the Shoveler, and the Spleen (try and guess what his superpower is)—fight the evil forces of the supervillain Cassanova Frankenstein. With Ben Stiller, Janeane Garofalo, William H. Macy, and Paul Reubens. (About 1 hr. 30 min.; PG-13) *Clearview's First & 62nd St.; Clearview's 62nd and Broadway; New Coliseum; Bay Plaza; UA Union Square.*

★**On the Ropes**—An extraordinary documentary about young boxers and their trainer at the Bed-Stuy Boxing Center in Brooklyn. (Rainer; 8/30/99) (1 hr. 34 mins.; NR) *The Screening Room; BAM Rose Cinemas.*

Outside Providence—Tim Dunphy (Shawn Hatosy) escapes the boonies of Rhode Island and his foul-mouthed dad (Alec Baldwin) when he's shipped off to boarding school and meets a pretty girl (Amy Smart). (1 hr. 35 mins.; R) *Opens 9/1. Clearview's Cobble Hill; Pavilion.*

Perfect Blue—An animated psychological thriller about a teen idol who is being stalked by a murderer. Directed by Satoshi Kon. (1 hr. 20 mins.; R) *Cinema Village.*

The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *Clearview's 59th Street East.*

Runaway Bride—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) *Loews State; Loews New York Twin; Loews Orpheum 7; New Coliseum; Sony Lincoln Square; Bay Plaza; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island; UA Union Square.*

★**Run Lola Run**—The 34-year-old German director Tom Tykwer recaps the same basic plot in three alternate ways. Lola's boyfriend, Manni (Moritz Bleibtreu), a low-level courier for a crime boss, accidentally loses his cash delivery and has twenty minutes to replace it or he's kaput. Lola, whose moped has just been stolen, whooshes into action like an Olympian, running around town in quest of cash. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center; Clearview's 34th Street Showplace; Lincoln Plaza Cinemas; bam Rose Cinemas.*

The Sixth Sense—Bruce Willis, Toni Collette, a little

Revival

To Catch a Thief

In Vittorio De Sica's 1948 masterpiece 'The Bicycle Thief,' a father and son (Lamberto Maggiorani and Enzo Staiola, above) wander Rome in search of a stolen bicycle the father needs to earn his living and feed his family. The film gave birth to the Italian neorealist movement, won the Oscar for Best Foreign Film in 1949, and proved that gritty and grainy beats Hollywood glitz any day. Screenings begin September 1 at Anthology Film Archives. (In Italian with English subtitles).

Photograph courtesy of Kino International.

boy with a dark case of ESP, and a nice twist. (1 hr. 45 mins.; PG-13) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay; UA Hylan Plaza; UA Movies at Staten Island.*

The Source—See Rainer, page 53. (1 hr. 28 mins.; NR) *Film Forum.*

Star Wars Episode I: The Phantom Menace—Liam Neeson as a Jedi warrior, Ewan McGregor as young Obi-Wan Kenobi, and Natalie Portman as Queen Amidala of the endangered planet Naboo are upstaged to a fare-thee-well. And maybe this was Lucas's intention. (Rainer; 5/24/99) (2 hrs.; PG-13) *Clearview's Ziegfeld; UA Union Square.*

Stiff Upper Lips—A half-baked parody of Merchant Ivory's much-lauded literary-adaptation dramas set in "Ivory's Hole." (1 hr. 26 mins.; NR) *CC Village East; Clearview's First & 62nd St.; Kew Gardens Cinemas.*

Tarzan—Disney's latest animation feature has some first-rate visual effects involving the ape guy surfing the treetops and battling leopards. (Rainer; 6/28/99) (1 hr. 30 mins.; G) *Cinemart.*

Tea With Mussolini—Franco Zeffirelli directed this movie based on his memoirs of growing up in Florence in the wake of World War II. (Rainer; 5/24/99) (About 2 hrs.; R) *Kew Gardens Cinemas.*

Teaching Mrs. Tingle—Katie Holmes, Helen Mirren, and Jeffrey Tambor in another high-school horror-comedy from Kevin Williamson. (1 hr. 45 mins.; PG-13) *Clearview's Chelsea; Loews Orpheum 7; Loews 84th Street; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Main Street Cinemas; UA Movies at Bayside; UA Movies at Staten Island; UA Union Square.*

The 13th Warrior—Antonio Banderas is an Arab who has joined a band of Vikings to slaughter the horrible flesh-eating Wendol. With Omar Shariff. (1 hr. 54 mins.; R) *CC Murray Hill Cinemas; Clearview's Chelsea West; CC Sutton; Loews State; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; Centre Sunnyside; Cinemart; Plaza; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; UA Union Square.*

The Thomas Crown Affair—The 1968 romantic caper starring Steve McQueen and Faye Dunaway has been revamped and updated and now stars Pierce Brosnan and Rene Russo. (Rainer; 8/16/99) (2 hrs. 10 mins.; R) *Clearview's Chelsea West; UA Criterion; Clearview's Beekman; Clearview's Park and 86th St.; New Coliseum; Sony Lincoln Square; Bay Plaza; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; UA Union Square.*

Those Who Love Me Can Take the Train—Several distraught relatives and friends ride the train to the funeral of a loved one. In French with English subtitles. (2 hrs.; NR) *Cinema Village.*

Trick—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a young gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) *Clearview's Chelsea.*

Twin Falls Idaho—This lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them is certainly unique. But joyless. (Rainer; 8/9/99) (1 hr. 40 min.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Universal Soldier: The Return—When the computer controlling the Universal Soldier army short-circuits, Luc Devereax (Jean-Claude Van Damme) must take the deadly units down in scores . . . all by himself. (1 hr. 29 mins.; R) *CC Village East; Clearview's Chelsea; UA Criterion; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movies at Staten Island.*

The Very Thought of You—A clever and sappy romantic comedy about three young English chums who all go mad for the same girl from Minneapolis (played by the very Julia Robertsy Monica Potter). She, however, has fallen for only one. (1 hr. 28 mins.; PG-13) *CC Angelika Film Center; CC Crown Gotham.*

West Beirut—Two boys frolic amid the despair—flirting with girls and shooting Super-8 films in the streets of Beirut at the outbreak of the civil war in 1975. In Lebanese with English subtitles. (1 hr. 45 mins.; NR) *Opens 9/3.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled from the Admiralty's Naval College and how his well-to-do Victorian family sues the Crown and rallies to his defense. (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Clearview's 34th Street Showplace.*

The Wood—In the uncertain hours before Roland's (Taye Diggs) wedding, he strolls down memory lane with his two best friends and recounts their experiences growing up in Inglewood. With Omar Epps, Richard T. Jones, Sean Nelson, and Malinda Williams. (1 hr. 30 mins.; R) *CO Worldwide Cinemas; Linden Boulevard Multiplex.*

The Wounds—A film about two Yugoslavian teenagers who are more interested in girls and small-time burglaries than in the country crumbling around them. Directed by Srdjan Dragojevic. In Serbian with English subtitles. (1 hr. 43 mins.; NR) *Cinema Village.*

Young Frankenstein—Mel Brooks's hilarious 1974 spoof starring Gene Wilder as the grandson of the mad scientist. With Teri Garr, Madeline Kahn, Peter Boyle, Cloris Leachman, Marty Feldman, and a marvelous cameo by Gene Hackman. (1 hr. 48 mins.; PG) *Clearview's First & 62nd St.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. at W. 12th St. (212-929-3350) *After Life; An Ideal Husband.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *The Blair Witch Project; Buena Vista Social Club; Run Lola Run; Twin Falls Idaho; The Very Thought of You.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Dudley Do-Right; Mickey Blue Eyes; My Life So Far; The Sixth Sense; Stiff Upper Lips; Universal Soldier: The Return.*

Cinema Village—22 E. 12th St. (212-924-3363) *Perfect Blue; The Wounds; Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Teaching Mrs. Tingle; The Thomas*

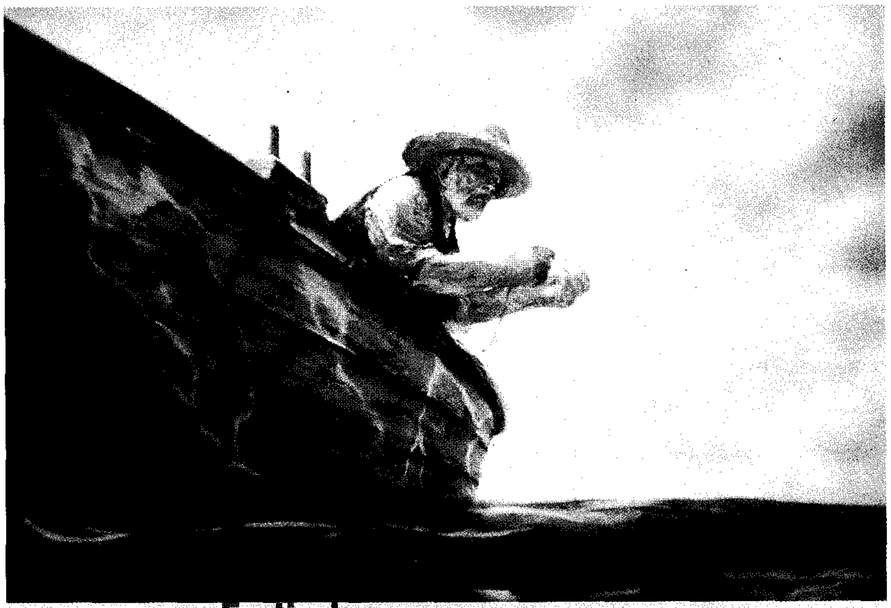
Running Time

Mother Tongue

'Honestly," Lebanese filmmaker Ziad Doueiri insists, "if you want to have a good time I recommend Beirut. The peace treaty was signed in 1991, and contrary to what the West thinks—that it is just a city ravaged by war and nothing but tragedy—the war is over. It's very safe, it's very accommodating, the people there are still sensual, approachable. It was a nice break from Los Angeles." In 1983, when he was 20 years old, Doueiri left his home and family to pursue a film career in the United States. He learned his craft working as a cameraman shooting commercials, music videos, and feature films for Andrew Davis and Quentin Tarantino; he didn't return to Beirut until fourteen years later, when it was time to scout locations for *West Beirut*, his debut film. When the time came to begin his own screenplay—a Lebanese coming-of-ager based on his own anxious if ultimately joyful adolescence during the outbreak of Lebanese civil war—it was relatively easy: "I lived almost every situation of what you see, the bedroom, the brothel, the bakery, it all happened. The scenes were in my head." Despite its light tone, the film's setting made it all but impossible to raise the financing. "The Middle East, in America, is not considered an exotic, cool, hip place. It's not Italy, it's not Spain—it has a negative connotation. So I ran around everywhere saying, 'It's *not* a war film—the war is just scenery, it's about kids having fun and boys discovering!' And the Americans said, 'This is great, just throw in an American character—can't you make the mother American?' And I'd say, 'But my mom was not American!' The French said, 'We love it, but . . . can you make the mom French?' " Needless to say, after three years he considered altering the script to make it more marketable. "I thought, well, let me wait and give it one more try. And that was the try it took." Opens September 3.

Brett Kelly

Photograph courtesy of Cowboy Booking International.



Festival

It Was *That* Big

This week, "The Best of IMAX: A Giant Screen Film Festival" opens with the premiere of the first large-format animated feature—'The Old Man and the Sea,' based on Ernest Hemingway's classic tale and animated by Alexander Petrov (who hand-painted every glass cel himself). The festival continues with more than 20 awesome—and occasionally nauseating—eye-benders like 'Wings of Courage,' 'Across the Sea of Time: New York,' 'Into the Deep,' and 'Africa: The Serengeti.' Begins September 3 at Sony IMAX.

Crown Affair.

ilm Forum—209 W. Houston St. (212-727-8110) *The Acid House; The Source.* (See also "Museums, Societies, Etc.")

oews Village—66 Third Ave., at 11th St. (212-50-LOEWS#952) *Bowfinger; Deep Blue Sea; Eyes Wide Shut; In Too Deep; The Muse; The Astronaut's Wife.*

uad Cinema—34 W. 13th St. (212-255-8800) *Autumn Tale; Better Than Chocolate; Grand Illusion; Head On.*

he Screening Room—54 Varick St., below Canal (212-334-2100) *Disco Dolls in Hot Skin; On the Ropes.* (See also "Museums, Societies, Etc.")

A Union Square—13th St. and Broadway (212-253-2225) *The 13th Warrior; A Dog of Flanders; American Pie; Brokedown Palace; Illuminata; Inspector Gadget; The Iron Giant; Life Is Beautiful; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; Teaching Mrs. Tingle; The Thomas Crown Affair.*

14th–41st Streets

C Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *The 13th Warrior; Bowfinger; In Too Deep.*

learview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *An Ideal Husband; Run Lola Run; The Winslow Boy.*

learview's Chelsea—260 W. 23rd St. (777-FILM#597) *A Dog of Flanders; American Pie; The Blair Witch Project; Chill Factor; Dudley Do-Right; In Too Deep; Mickey Blue Eyes; Teaching Mrs. Tingle; Trick; Universal Soldier: The Return.*

learview's Chelsea West—333 W. 23rd St. (777-FILM#614) *The 13th Warrior; The Thomas Crown Affair.*

oews 19th St. East—890 Broadway, at 19th St. (212-50-LOEWS#558) *Bowfinger; The Muse; The Sixth Sense; The Astronaut's Wife.*

Loews Kips Bay Theatre—550 Second Ave., at 32nd St. (212-505-6397#558) *American Pie; The Blair Witch Project; Deep Blue Sea; A Dog of Flanders; Dudley Do-Right; Eyes Wide Shut; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The Astronaut's Wife; The Thomas Crown Affair; Universal Soldier: The Return.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Austin Powers: The Spy Who Shagged Me; The Sixth Sense; The Astronaut's Wife.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Very Thought of You.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *An Ideal Husband.*

CC Sutton—205 E. 57th St. (212-759-1411) *The 13th Warrior; In Too Deep.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Red Violin.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) *Bowfinger; A Dog of Flanders.*

CO Worldwide Cinemas—340 W. 50th St. (212-505-CINE#610) *Arlington Road; Big Daddy; The General's Daughter; The Haunting; The Matrix; The Wood.*

Guild 50th Street—33 W. 50th St. (212-757-2406) *The Muse.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) *Mickey Blue Eyes.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) *The Blair Witch Project; Bowfinger; Runaway Bride; The 13th Warrior.*

Paris Theatre—4 W. 58th St. (212-688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *American Pie; The Astronaut's Wife; Deep Blue Sea; In Too Deep; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *The Blair Witch Project; Brokedown Palace; In Too Deep; Inspector Gadget; The Sixth Sense.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Thomas Crown Affair.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Pie; The Blair Witch Project; Dudley Do-Right; My Life So Far; Mystery Men; Stiff Upper Lips; Young Frankenstein.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Dudley Do-Right; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) *The Muse.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) *Eyes Wide Shut; Runaway Bride.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (212-50-LOEWS#964) *The Astronaut's Wife; Bowfinger; A Dog of Flanders; Mickey Blue Eyes; Runaway Bride; Teaching Mrs. Tingle; The 13th Warrior; Universal Soldier: The Return.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *The Muse.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *Dick; Mickey Blue Eyes; Universal Soldier: The Return.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Mystery Men.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Dudley Do-Right; Mickey Blue Eyes.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Bowfinger; The Muse.*

CO Regency—1987 Broadway, bet. 67th and 68th Sts. (212-505-CINE#585) *Call theater for showtimes.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Autumn Tale; Buena Vista Social Club; Grand Illusion; Marcello Mastroianni: I Remember; Run Lola Run; Twin Falls Idaho.*

Loews 84th Street—2310 Broadway, at 84th St. (212-50-LOEWS#701) *American Pie; The Blair Witch Project; Deep Blue Sea; In Too Deep; Teaching Mrs. Tingle; The 13th Warrior.*

New Coliseum—701 W. 181st St. (212-740-1545) *Bowfinger; Inspector Gadget; Mystery Men; Runaway Bride; The Thomas Crown Affair.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Deep Blue Sea; In Too Deep; Inspector Gadget.*

Sony Lincoln Square—1998 Broadway, at 68th St. (212-50-LOEWS#638) *The Astronaut's Wife; Bowfinger; A Dog of Flanders; Dudley Do-Right; Life Is Beautiful; Mickey Blue Eyes; The Muse; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Deep Blue Sea; In Too Deep; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; The 13th Warrior; The Thomas Crown Affair; Universal Soldier: The Return.*

Concourse Plaza—214 E. 161th St. (212-588-8800) *The Blair Witch Project; Bowfinger; Deep Blue Sea; In Too Deep; Inspector Gadget; The Iron Giant; The Sixth Sense; The 13th Warrior; Universal Soldier: The Return.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (212-409-9037) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Deep Blue Sea; A Dog of Flanders; Dudley Do-Right; In Too Deep; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; Universal Soldier: The Return.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Better Than Chocolate; Buena Vista*

Photograph courtesy of Ogden Entertainment.

Social Club; On the Ropes; Run Lola Run. (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Bowfinger; The Muse.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *Bowfinger; In Too Deep; The 13th Warrior.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *The Blair Witch Project; A Dog of Flanders; Illuminata; Mickey Blue Eyes; Outside Providence; The Sixth Sense; The Thomas Crown Affair.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Bowfinger; In Too Deep; The 13th Warrior.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Deep Blue Sea; In Too Deep; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; The Thomas Crown Affair; Universal Soldier: The Return; The Wood.*

Pavilion—188 Prospect Park West (718-369-0838) *The Blair Witch Project; Dudley Do-Right; The Iron Giant; Mickey Blue Eyes; The Muse; Outside Providence; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; The Thomas Crown Affair.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *The Astronaut's Wife; Bowfinger; Dudley Do-Right; Teaching Mrs. Tingle; The 13th Warrior.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Bowfinger; Dudley Do-Right; Teaching Mrs. Tingle; The 13th Warrior.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Brokedown Palace; Deep Blue Sea; Mickey Blue Eyes; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; Universal Soldier: The Return.*

Photograph by Laurie Sparham/Lions Gate Films.

Previews

Tender in the Grass

In *All the Little Animals,* Christian Bale (pictured, right) plays a dim young man tortured by his rancorous stepfather (Daniel Benzali) until he runs away, meets a well-heeled hermit (John Hurt, left), and finds work. Okay, he's burying roadkill. But there's no shame in that. Opens September 3.

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *The Astronaut's Wife; Bowfinger; Mickey Blue Eyes; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Arlington Road; The Astronaut's Wife; Inspector Gadget; The Sixth Sense; Tarzan; The 13th Warrior.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *American Pie; The Astronaut's Wife; The Blair Witch Project; Bowfinger; Deep Blue Sea; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; Mystery Men; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; The Thomas Crown Affair; Universal Soldier: The Return.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *The Astronaut's Wife; Bowfinger; Chill Factor.*

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (718-441-9835) *The Blair Witch Project; Buena Vista Social Club; The Dinner Game; Eyes Wide Shut; The Iron Giant; Muppets From Space; Stiff Upper Lips; Tea With Mussolini; Twin Falls Idaho.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Astronaut's Wife; Bowfinger; Dudley Do-Right; Mickey Blue Eyes; Muppets From Space; The Muse; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Arlington Road; An Ideal Husband; The Red Violin; Runaway Bride.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Chill Factor; The 13th Warrior.*

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *Bowfinger; Deep Blue Sea; In Too Deep; Runaway Bride; The Sixth Sense; Universal Soldier: The Return.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Deep Blue Sea; The Muse; Teaching Mrs. Tingle.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Deep Blue Sea; A Dog of Flanders; In Too Deep; The Sixth Sense.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Inspector Gadget; Runaway Bride; The 13th Warrior; The Thomas Crown Affair; Universal Soldier: The Return.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-261-8572) *American Pie; Bowfinger; Brokedown Palace; A Dog of Flanders; Dudley Do-Right; Life Is Beautiful; Mickey Blue Eyes; Mystery Men; Universal Soldier: The Return.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Dudley Do-Right; Runaway Bride; Teaching Mrs. Tingle; Universal Soldier: The Return.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *The Astronaut's Wife; A Dog of Flanders; Dudley Do-Right; Mickey Blue Eyes; The Muse; Runaway Bride; The 13th Warrior; The Thomas Crown Affair.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *The Blair Witch Project; Bowfinger; Chill Factor; A Dog of Flanders; Dudley Do-Right; Inspector Gadget; Mickey Blue Eyes; The Muse; Runaway Bride; The Sixth Sense; Teaching Mrs Tingle; The 13th Warrior.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd. New Dorp (718-351-0805) *Bowfinger; Mickey Blue Eyes; The Sixth Sense; The 13th Warrior; The Thomas Crown Affair.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Astronaut's Wife; The Blair Witch Project; Bowfinger; Deep Blue Sea; A Dog of Flanders; Dudley Do-Right; Inspector Gadget; The Iron Giant; Mickey Blue Eyes; The Muse; Runaway Bride; The Sixth Sense; Teaching Mrs. Tingle; The 13th Warrior; The Thomas Crown Affair; Universal Soldier: The Return.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 9/5: "Once Upon a Time: The Films of Sergio Leone." 9/4: *Once Upon a Time in America* (1984). 9/5: *A Fistful of Dynamite* (1972); *Once Upon a Time in the West* (1969). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—9/1–9/7: *The Bicycle Thief* (1949). Also 9/1: "New Filmmakers." Shorts: *Morning After* (1999), *Dogseason* (1998), and *Blue Star* (1999). Feature: *Kill Me Tomorrow* (1999). 9/2: *Francesco, Giuliare di Dio* (1949). 9/3: *N:O:T:H:I:N:G* (1968), *T,O,U,C,H,I,N,G* (1969), *S:TREAM:S:SEACTION:S:ECTION:S-S:ECTIONED* (1968–70). 9/4: Triumph of the Will. 9/5: "Classics of the Twenties." 32 Second Ave. (212-505-5110); $8.

Asia Society—"Japanese Visionary: Films of Hiroshi Teshigahara." 6/23: *Rikyu* (1989). 6/30: *Pitfall* (1962). 725 Park Ave. at 70th St. (212-517-ASIA; www.asiasociety.org); $10; $7 members.

BAM Rose Cinemas—8/31: *The Blue Dahlia* (1946). 9/1–9/2: *Western* (1998). 9/3–9/4: *The Third Man* (1949). 9/5–9/6: *Horse Feathers* (1932); *Duck Soup* (1933). 30 Lafayette Avenue, Brooklyn (718-623-2770).

Different Light—9/5: *The Wild Wild World of Jayne Mansfield* (1968). 7 P.M. 151 W. 19th St. (212-989-4850); free.

ilm Forum—Through 9/14: "The Joy of Pre-Code: Sex, Booze & Red Hot Jazz." 8/31: *Blood Money* (1933); *Me and My Gal* (1932). 9/1: *Midnight Mary* (1933); *Night Nurse* (1931). 9/2: *Safe in Hell* (1931); *Heat Lightning* (1934). 9/3: *Ladies They Talk About* (1932); *Ex-Lady* (1933). 9/5: *Call Her Savage* (1932); *Goldie* (1931). 9/6: *Waterloo Bridge* (1931); *The Kiss Before the Mirror* (1933). 209 W. Houston St. (212-727-8110); $8.50.

ilm Society of Lincoln Center (The Walter Reade Theater)—Through 9/9: "Latin Beat!" 8/31: *Silvia Prieto* (Argentina, 1998); *Fiber Optics* (Mexico, 1997). 9/1–9/2: "Fernanda Montenegro: Woman of Life." *The Deceased* (1965); *They Don't Wear Black Tie* (1981); *Everything's All Right* (1977); *Central Station* (1998). 9/3: *Little Thieves, Big Thieves* (Venezuela, 1998); *Pizza, Booze, Smokes* (Argentina, 1997); *Don't Tell Anyone* (Peru; 1998). 9/4: *Pizza, Booze, Smokes; Don't Tell Anyone; A Coup at Daybreak* (Venezuela, 1998). 9/5: *Little Thieves, Big Thieves; The Silence of Neto* (Guatemala; 1994); *Transatlantic* (Uruguay; 1997). 9/6: *A Coup at Daybreak; The Silence of Neto; Belly Up* (Brazil 1997); *Perfumed Ball* (Brazil, 1997). "Movies for Kids." 9/4–9/5: *James and the Giant Peach* (1996). 65 W. 65th St., plaza level (212-875-5600); regular screenings, $8.50–$15; "Movies for Kids," $3.

Goethe-Institut New York—"Johann Wolfgang von Goethe, Film Adaptations." 9/1: *Faust* (1960). 1014 Fifth Ave., at 82nd St. Call 212-439-8707 or visit www.goethe.de/newyork for more info.

Museum of Modern Art—Through 9/14: "To Have and Have Not" series. 8/31: *Bhaji on the Beach* (1993); *The Spider's Stratagem* (1970). 9/2: *Dog Day Afternoon* (1975); *The Godfather, Part III* (1990); *Wild Oranges* (1924). 9/3: *Family Viewing* (1987); *Wild Oranges; The Music Room* (1958); *Divine Horsemen: The Living Gods of Haiti* (1951), *Meditation on Violence* (1948), *The Very Eye of Night—A Choreography for Camera* (1959); *The Draughtsman's Contract* (1982); *No Future—Rodrigo D.* (1989). 9/4: *The Music Room; Yaaba* (1989); *Dog Day Afternoon; Divine Horsemen: The Living Gods of Haiti* (1951), *Meditation on Violence* (1948), *The Very Eye of Night—A Choreography for Camera* (1959). 9/5: *To Kill a Mockingbird* (1962); *No Future—Rodrigo D.; Family Viewing; King and Country* (1964). 9/6: *The Godfather, Part III; To Kill a Mockingbird; Yaaba*. 11 W. 53rd St. (212-708-9400); free with $9.50 admission.

National Museum of the American Indian—"Thursday Night at the Movies." 8/12: *Big Bear* (1998) (Repeat screening on 8/14). Smithsonian Institution, George Gustave Heye Center, One Bowling Green (212-514-3730); free.

New York Public Library—"Silent Film Series . . . Style Before Sound" 8/25: *Dancing Mothers* (1926) and *It* (1927). Donnell Media Center, 20 W. 53rd St. (212-621-0619); free.

Ocularis—9/5: *Even Dwarfs Started Small* (1970). 70 N. 6th St., Williamsburg, Brooklyn (718-388-8713); $7.

Riverflicks—9/3: *It Happened One Night* (1989) on Pier 63 at 23rd St. Shows begin at 8:30 P.M. Call 212-533-7275 for more info. Free.

The Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). Call theater for info. 54 Varick St. (212-334-2100); $8 ($5 for Sunday brunch patrons).

Sony IMAX— "Best of IMAX: A Giant Screen Film Festival." 9/3–9/24; *The Old Man and the Sea; Wings of Courage; Across the Sea of Time; Encounter in the 3rd Dimension; T-Rex; Into the Deep; Imagine; Grand Canyon; Shinsyu Symphony; Super Speedway; Africa: The Serengeti; Mysteries of Egypt; Extreme*. Sony Lincoln Square Theater, Broadway at 68th St. (212-336-5000).

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

Sales *continued from page 27*

throw on some hip-hop, and we'll throw on some salsa, and we'll get Emilio [Estefan] and Marc [Anthony] on some tracks, and put lots of pictures of Jennifer on the CD . . . (Nine pictures, six with booty.)

"She exudes charisma," Mottola says.

(Mottola gets a little heated, by the way, when asked whether there's anything to rumors that at some point, *he* and Lopez were also "dating." "I think it's a mistake for you to even go there," he says intensely. "I don't think it is true," says a music producer at another record company. "But too bad for him, know what I'm saying? Jennifer's got a lot more flavor than Mariah.")

If there is any identifiable sound to *On the 6*, it's the highly polished sound of people wanting Jennifer Lopez to succeed. There are people—people like Mottola; music people, who are always way out ahead of movie people—who know just what she means: She's the future of entertainment, among other things, and that means the future of how people will want to spend their "disposable" incomes. (Note: Puffy dances wrapped in a Puerto Rican flag in his latest video.)

It's strange—because now Kim Porter has moved out of Sean Combs's house and back home to Atlanta with their son—but Puffy's still denying he and Jennifer Lopez are together. "We just be kicking it," he told a Boston radio station recently. In the current issue of Puffy's magazine, *Notorious*, the two self-conscious icons (whom a hip-hopper friend calls "Ken and Barbie for the millennium") take the game a step further. "They've written a lot of stuff about us," Puffy says, playing celebrity interviewer to Lopez. "Do you think [it] could be true one day?" "Yeah, I like you. Do you like me?" Lopez says coyly.

"Puffy bought Jennifer a $60,000 Franck Muller watch and that diamond cross she always wears," relates a female friend of the couple's. "That says it."

"He took his mama to her birthday party" in July, at the downtown club Halo, another friend of Combs's says, adding, "Now, a black man doesn't take his mama all dressed up to a woman's birthday party unless it's real, I-will-die-for-you, tattoo-your-name-on-my-ass love. I've never seen Sean like this about anything. Actually, I think they're both in love with each other—that's my impression."

Lopez just purrs: "He's a friend, a good friend." She's being very careful now. She says, "You have to be careful."

IT WASN'T ALWAYS THIS WAY. BACK IN THE perhaps simpler days, before the glaring stare of real fame, Jennifer Lopez spoke her mind frankly, and people kind of liked her for that. "Do I think [Madonna] is a great actress? *No*," she was quoted as saying in *Movieline* magazine in a now infamous interview. She implied that Gwyneth Paltrow had used her relationship with Brad Pitt to get ahead (well, who doesn't think so, really?), and that Wesley Snipes had come on to her on the set of *Money Train*. (Snipes denies it; Lopez says she was misunderstood.)

And now she seems to be watching herself. Interviewing her is a pleasant enough experience, like eating vanilla custard. She's also taken steps to broaden her appeal; one of the interviews for this story took place during her visit to a Jewish camp in the Adirondacks, the Berkshire Hills–Emanuel Camps. "Just to see the impact you have," Lopez said breezily after dancing the hora, "it makes it all worthwhile." She has become a big star, and like all the other big stars, she is very "nice."

"She's plowing the mainstream a little hard for my taste," says someone in the hip-hop business.

It isn't fair, but now people are saying that "nice" is all part of Jennifer Lopez's new image—which also includes blonder hair and a smaller posterior. SHAKING HER BOOTY—SUDDENLY, THERE'S A LOT LESS OF JENNIFER LOPEZ, the New York *Post* observed recently. If the veiled suggestion in all this is that in order to widen her market, Jennifer Lopez is trimming down, trying to seem less of a "Latina," then the question again becomes . . . what is a Latina? Can't Jennifer Lopez just be a diva?

"I've actually changed the way I talk, I've changed the way I move my hands," she has said of her acting efforts.

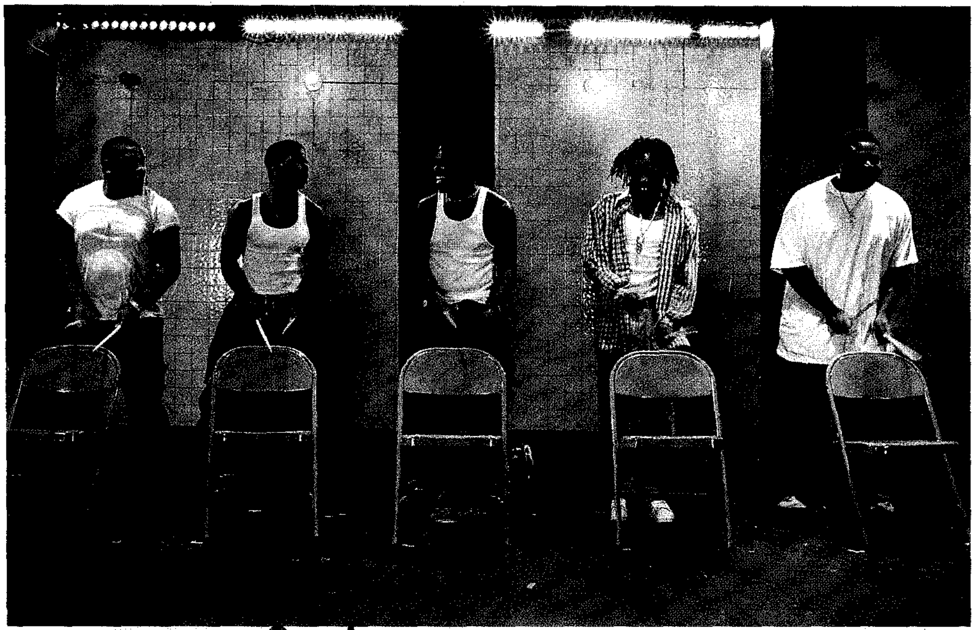
"Things do still have to change," Lopez tells me. "That's just the way society is right now. It has gotten better; I've gotten better opportunities, and I can only speak from my point of view." And clearly, that is the point of view of one who knows how to make use of her opportunities. But perhaps that's just what it takes to realize her plans in a society in which Meg and Gwyneth and Julia still command more on the bottom line. One day, Lopez says, she wants to make her own movies. "There are different stories and stuff that I want to put out there," she says. "All in due time," she adds.

In the video of "If You Had My Love," a little dark-haired girl in pigtails stands watching, dancing, enthralled, as Jennifer Lopez makes her moves. The girl may be white, she may be Latino or something else entirely—you really can't tell.

"It's a beautiful thing," says Lopez. ▬

theater

Percussion...*Streetcar*...Hippie Music



Opening

Kickin' the Bucket

After thumping their cans, scrap metal, and more as the Bucket Drummers of Savion Glover's 'Bring In 'Da Noise, Bring In 'Da Funk,' drummer Jared Crawford and his percussive partners embarked on a whirlwind of TV and album spots. Most recently, Crawford appeared on Lauryn Hill's Grammy-adored record. Now Crawford and company will be directed by Glover in the new, very loud 'Keep Bangin',' at the Players Theatre. Previews begin August 31.

Broadway

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; Steve Blanchard plays the boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/5. *Palace Theatre, 1564 Broadway, at 47th St. (212-307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$85. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $40–$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).*

Footloose—Kevin Bacon is not a part of this maxi-musical adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

Fosse—A tribute to the late choreographer-director, whose aesthetic came roaring back with the revival of *Chicago*. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. $35–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Kat and the Kings—The Olivier Award–winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Photograph by Hassan Kinley.

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100). 2 hrs. 45 mins.*

Side Man—*A must.* This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. $25–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *At the Virginia Theatre, 245 W. 52nd St. (212-239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Voices in the Dark—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God.* $35–$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. $60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Previews and Openings

Keep Bangin'—Soft-shoe-shufflin' Savion Glover directs the talented bucket-drummers of *Bring in 'Da Noise, Bring in 'Da Funk.* $20–$40. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Players Theatre, 115 MacDougal St. (212-239-6200).*

A Streetcar Named Desire—L'affaire Kowalski, as interpreted by avant-garde director Ivo van Hove. Elizabeth Marvel plays Blanche, the disintegrating southern belle; Jenny Bacon plays Stella; Bruce McKenzie is Stanley. $12–$45. Tues.–Fri. at 8, Sat. and Sun. at 3 and 8. In previews for a 9/12 opening. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Now Playing

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Brave—Scottish playwright Sharman Macdonald's thriller about murder and sexual politics in North Africa. Starring Aasif Mandvi, creator and star of the Obie-winning *Sakina's Restaurant.* $35. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 7. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. $35–$45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (212-307-4100).*

A Couple of Blaguards—Tired yet of the brothers McCourt? Thought not. Come see Frank and Malachy's stage version of their coming-of-age story, performed by Mickey Kelly and Michael Judd. $45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre, 158 W. 72nd St. (212-799-4599).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dear Liar—Jerome Kilty's comedy about the love affair between George Bernard Shaw and Mrs. Patrick Campbell, the celebrated London stage actress who originated the role of Eliza Doolittle in *Pygmalion.* Donal Donnelly plays him, Marian Seldes plays her, the Irish Rep presents, and Charlotte Moore, as always, directs. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

Fantasticks—The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

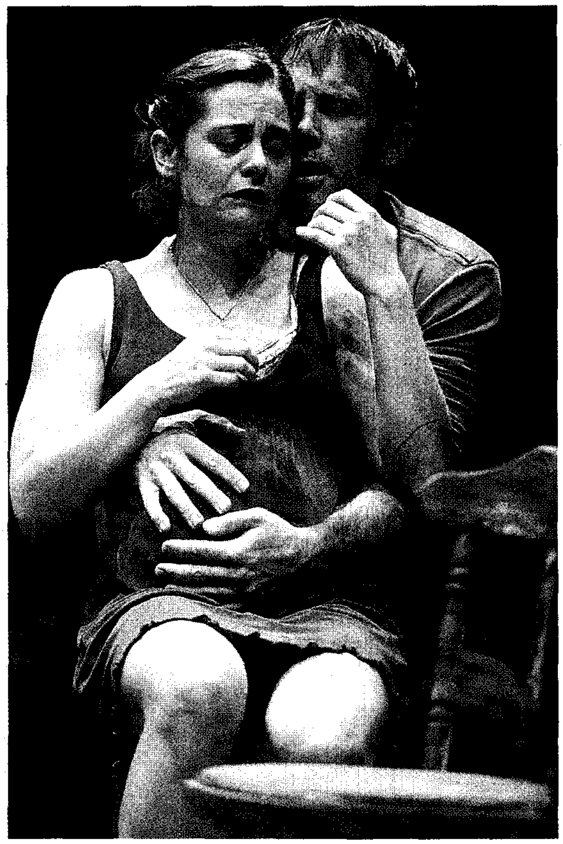
Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust*

Opening

Indestructible

When Ivo van Hove staged *More Stately Mansions*—Eugene O'Neill's unfinished play—for the New York Theatre Workshop two seasons back, some critics hailed him as a directing genius, and others denounced the production as rubbish. Van Hove, the maverick artistic director of the Netherlands' two premier theaters, is not unused to such disparate reactions to his work. "My theater," he says, by way of understatement, "is not, as you say, middle-of-the-road theater." He returns to NYTW to take on a better-known work, *A Streetcar Named Desire* (pictured, Jenny Bacon as Stella and Bruce McKenzie as Stanley), and it will come as no surprise that he has strong feelings about the Tennessee Williams play. "I looked at it and discovered one of the most dark and pessimistic plays that I've ever read," he says, "a description of a war between human beings. Back then, Williams tried to tell people not to turn this into a realistic stage event. He gave it a kind of dark expressionism, and that's what I try to do, but with other means that he didn't have available at that time." The director believes that Williams's New Orleans was more "a fantastic symbol of Dionysian power, of sex and violence" than an actual place: Don't expect French Quarter jazz or a wrought-iron stoop. Instead, Van Hove will offer a "soundscape" and a bare stage with very few props, and he says the performance will be violent. "Many see Blanche DuBois as a kind of delicate butterfly," he complains, "but in my view, Blanche is like a phoenix that rises—no." He pauses. "No. She is like—a cockroach. You cannot destroy her."

LOGAN HILL



Photograph by Joan Marcus.

Theatre, Broadway at 51st St. (212-239-6200).

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. $40–$45. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 3. *Playhouse 91, 316 E. 91st St. (212-239-6200).*

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Stephen Trask did the catchy music and lyrics. $20–$49.50. Mon.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Opened: 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject: heterosexual love. $49.50–$52.50. Mon. and Tues. at 8, Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

I'm the One That I Want—After a long hiatus, Margaret Cho is back on the stand-up circuit, breathing sass and ladling out generous helpings of L.A. dish. $30–$35. Tues.–Sat. at 8:30. Through 9/4. *Westbeth Theatre Center, 151 Bank St. (212-307-4100).*

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works; featuring his songs. Starring Twiggy and Harry Groener. $45–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).*

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. $45. Mon.–Fri. at 8, Sat. at 4 and 8. *ArcLight Theatre, 152 W. 71st St. (212-307-4100).*

Jar the Floor—A drama exploring the bittersweet bonds between four generations of African-American women, set on Great-Grandma's 90th birthday. Written by Cheryl L. West; starring Irma P. Hall, Regina Taylor, Linda Powell, and the prodigiously gifted Lynne Thigpen. $10–$45. Mon. and Tues. at 8, Wed. at 2 and 7, Thurs. and Fri. at 8, Sat. at 2 and 8. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (212-239-6200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed., and Thurs. at 8; Fri. and Sat. at 7 and 10; Sun. at 8. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. $47.50. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $20–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened: 10/30/97. *Ibis Theatre, 321 W. 44th St. (212-239-6200).*

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (212-477-2477).*

Summer of '69—*Play "Circle Game"!* The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. $19.69–$49.50. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Tartuffe—The second installment of Shakespeare in the Park, which, like the selections of so many other seasons, wasn't written by William Shakespeare. Dylan Baker plays the title character in Molière's excoriating comedy about lust and religious hypocrisy; Mark Brokaw directs. Also with Dana Ivey, Charles Kimbrough, Mary Testa, J. Smith-Cameron, and Wendell Pierce. Free. Tues.–Sun. at 8. Through 9/5. *Delacorte Theater in Central Park, near 81st St. and Central Park West. Tickets available at both the Delacorte and the Public Theater, 425 Lafayette St. Call 212-539-8750 for more information.*

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. $19–$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. $25–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. $32.50. Wed.–Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre, 307 W. 26th St. (212-239-6200).*

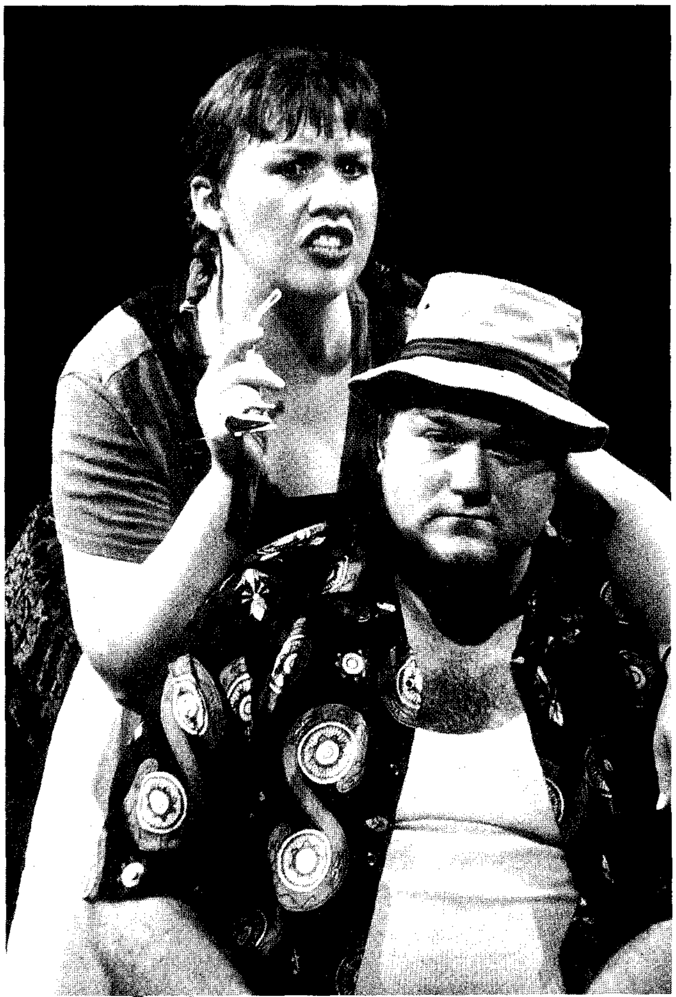
Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. $35–$49.50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Off-Off Broadway

As You Like It—Shenanigans in the Forest of Arden, as interpreted by the Kings County Shakespeare Company. Free, with a suggested donation of $5. Tues.–Fri. at 8, Sat. and Sun. at 2 and 8. Through 9/5. *Founders Hall Theater of St. Francis College, 182 Remsen Street, Brooklyn Heights. (718-434-4756).*

The Clown Family Murders—A new comedy-mystery by Jonas Oppenheim about the misadventures of a gumshoe as he endeavors to solve the murder of Dorky the Clown. $10. Thurs.–Sat. at 10:30. Through 9/9. *Ontological Theater at St. Mark's Church, Second Ave. at 10th St. (212-533-4650).*

Cock & Bull Story—A sexually explicit drama by



Onstage

Hip, Hip, Hippie!

Thirty summers before the concessions-stand riots of Woodstock '99, there was a kinder, muddier music festival with performances by Joni Mitchell, Richie Havens, and the Jefferson Airplane. After a successful run at the East Village's Theatre 80, the Woodstock-inspired musical *Summer of '69* revives the counterculture's classic tunes at the Douglas Fairbanks Theatre (above, Christine M. Williamson and Ron McClary).

Photograph by Stuart Ditsky.

Richard Crowe and Richard Zajdlic that uses the boxing match as a metaphor for male relationships. $15. Wed.–Sat. at 8, Sun. at 3. *Greenwich Street Theatre, 547 Greenwich St. (212-532-8887).*

he Donkey Show—*A Midsummer Night's Dream,* recast in a seventies disco, complemented by all the period tunes. $25. Tues.–Sun. at 9. *El Flamingo, 547 W. 21st St. (212-307-4100).*

unbox2000—A "sensory theater" work involving text, sound, music, light. Presented by Faux-Real Theatre Company. $14. Fri. and Sat. at 10:30. *Piano Store, 158 Ludlow St. (212-353-6935).*

lospital—Axis Company's high-tech, big-screen, five-episode exploration of the dream life of a boy in a coma. $10. Thurs. and Fri. at 8. Through 9/17. *Axis Theatre, 1 Sheridan Square (212-807-9300).*

lotel California—Richard Harrington and Chris Kauffman's comedy about a Belgian mercenary and his personal mime. The show originated at Fringe NYC; now part of Nada's Pure Pop Festival. $9. Tues. (and some Mons.) at 9. Through 9/28. *Nada 45, 445 W. 45th St. (800-965-4827).*

erusalem Syndrome—A guided tour through the caverns of Marc Maron's unusual mind. $15. Thurs.–Sun. at 7:30. *Nada 45, 445 W. 45th St. (212-581-6030).*

lacbeth—With more ladies in it than simply Lady M. Pulse Ensemble Theatre recasts Shakespeare's drama in an urban setting using mostly female leads. $15–$20. Wed.–Sat. at 8, Sun. at 7. Through 9/5. *Pulse Ensemble Theatre, 432 W. 42nd St. (212-695-1596).*

leasure for Measure—Set in the new, Disneyfied Times Square. Presented by Expanded Arts as part of its Shakespeare in the Parking Lot series. Free. Wed.–Sat. at 8. *Municipal Parking Lot on Ludlow St. bet. Broome and Delancey Sts. (212-253-1813).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards to the audience's best actors. $55. Fri. at 7:30 and Sat. at 7. *Rio's Supper Club, 393 Eighth Ave., bet. 29th and 30th Sts. (800-MURDERINC).*

My Last Year With the Nuns—Matt Smith's new play about growing up white on a racially divided street during the sixties. $12. Thurs. and Fri. at 8. HERE, 145 Sixth Ave. (212-647-0202).

On the Razzle—Cocteau Rep. revives Tom Stoppard's 1981 comedy about two small-town grocery clerks in Austria who sneak into Vienna for the night. $15–$30. Thurs.–Sat. at 8, Sun. at 3, some Wed. at 8. Through 10/21. *Bouwerie Lane Theatre, 330 Bowery. (212-677-0060).*

Revenge in the Mob—When this family gets together, it's *also* murder. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

Survival: New York—Theater for the New City's new musical about the unique life of a Manhattan public garden and its denizens. Written and directed by Crystal Field; score by Joel Diamond. Free. Sat. and Sun. at 2. Through 9/19. *Production roves from borough to borough; call 212-254-1109 for locations and schedules.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Voices *continued from page 32*

ties, if you had trouble with your family, people would say, "Oh, your parents are creeps? Blow them off!" Well, that was never an option for me. For us, family is *the* unit, as opposed to the Bill of Rights or the Constitution or something else on that scale. We don't have one race or one religion: There are Afro-Latinos and native people and Jewish Latinos. Spanish is still something that connects us—the main thing that we think of in terms of community—but it gets elastic because we don't even all speak the same kind of Spanish, and of course there are young Latinos born and raised here who aren't necessarily fluent in Spanish at all. And yet you look at each other and you start to feel like you're part of something together. One of the things that we're trying to duplicate here as a Latino community is a sense of *familia*—not based on blood but on our common culture and our common struggle.

JOSEPH UNANUE, chief executive of Goya Foods, one of the largest Latin-owned companies in the U.S.

I was born in a foreign country, Brooklyn, near Prospect Park. I have been the CEO of Goya for better than 25 years. It was really just a small company my father started when I came into the business, after the war. Our sales were around $800,000 a year in 1950; today they are $700 million. The market keeps changing on us as different Hispanic groups move in. When we first started, we couldn't even break into the supermarket chains. Now before they open a new store, they call us and say, "We have so much room, go fill it." A lot of Hispanic entrepreneurs open independent grocery stores, and we try to help them. We give them information on how to run their store, tell them to try to figure out what kind of Hispanic people are living in their neighborhood. I see all of these young Spanish entertainers like Jennifer Lopez and Ricky Martin, but that doesn't affect our business much. Ricky looks healthy, and if he is healthy, he eats beans.

ELIZABETH C. YEAMPIERRE, executive director, United Puerto Rican Organization of Sunset Park

On the radio today, someone was complaining that immigrants are new groups taking people's jobs, and I couldn't believe that people are still saying that. In Sunset Park, we have all of these sweatshops employing Mexicans and nobody wants to work in those places. There are work and health violations; people are underpaid and abused. Come on! Folks still think of the U.S. as a black-and-white country. So what you get is a backlash from people thinking, *These people are coming here stealing our jobs.* This anti-immigration perspective really skews our history in this country.

MARGA GOMEZ, comedian and performer

In many ways, the Latino community is seen as hyper-hetero, and I have been frustrated because there's a reluctance for the greater Latino scene to embrace *all* of us whether we're straight or queer. Here in New York, though, there's a great nucleus of queer Latino artists. The reality is, there are thousands of queer Latinos out there, in our individual families. Everybody knows we're there, but you can't talk about it. It's like being in the military. Latino families aren't more homophobic than other families; they just draw upon their own particular traditions, like the Inquisition. When I came out to my family, it was tough, but fortunately I had a hip relative. I asked my aunt Sonia why I am homosexual and she said, "Why? Why, the Gomezes have always been homosexual! There was your great-grandfather Miguel Gomez. He was crowned Empress of Puerto Rico!"

SAMUEL A. RAMIREZ, founder of Ramirez & Co., one of the few Latino-run securities firms on Wall Street

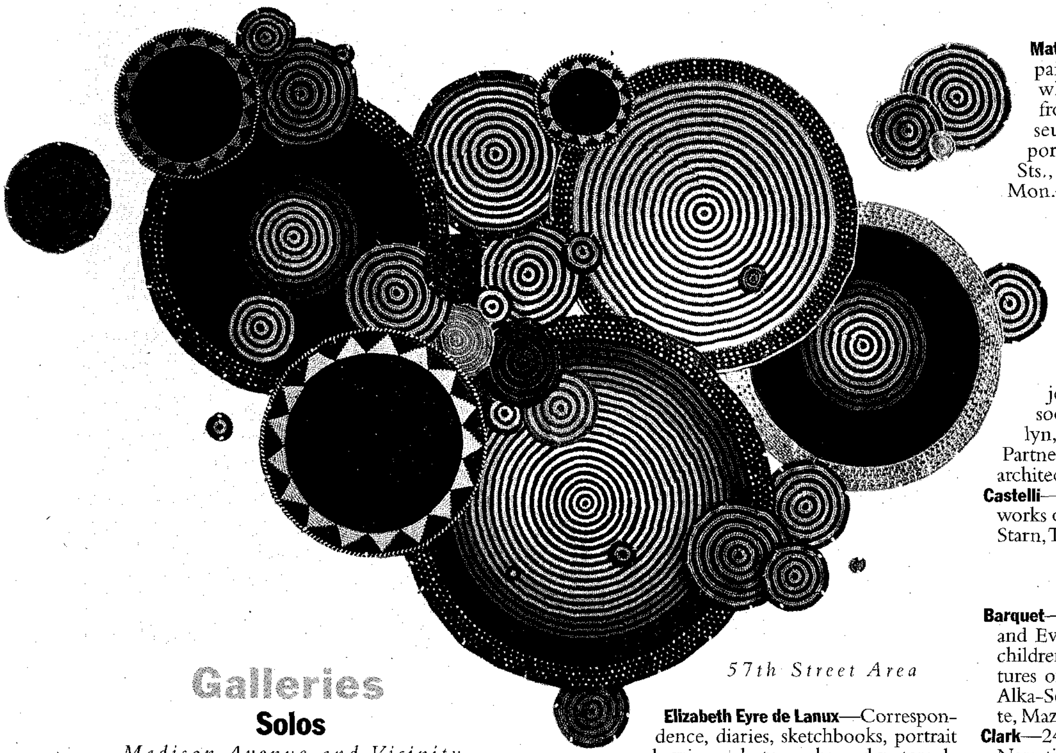
My mother and father were born in Puerto Rico, but I was born in Manhattan. My father worked for the Brooklyn Navy Yard. I started working on Wall Street while I was in college at St. Francis; a friend told me they were hiring page boys on the exchange. In 1971, I started my own firm. We started out selling tax-exempt bonds to mom-and-pop investors. But beginning in 1987, some of the larger firms started leaving the municipal business because it wasn't as profitable as other aspects of the securities business. So we hired some of the people they let go, in trading and institutional sales and public financing. When I started in the business, honestly, with a name like Ramirez, we wouldn't be able to attract the top people. We still all go through that anxiety—I'm proud of my name, but I worry, *Is a Latin name something that people want to do business with?* I remember selling Puerto Rico bonds, and people would say, "Puerto Rico—I don't know." There are still very few Hispanic people on Wall Street. It's not about bias—it's a matter of educating Hispanics and other minorities about what goes on in finance, about creating the desire to get involved.

(continued on page 76)

art

Bill Brandt . . . Studio Museum in Harlem

Talent **Since launching its Artists-in-Residence program in 1968, the Studio Museum in Harlem has introduced us to the works of such now-prominent artists as Willie Cole, Leonardo Drew, David Hammons, and Alison Saar. We'll assume similarly bright futures lie ahead for the program's latest alumni—Manuel Acevedo, Xenobia Bailey (below, *Cosmic Tapestry*, 1999), and Elia Alba—whose efforts make up the three installations currently on view in "From the Studio: Artists-in-Residence 1998–1999." At the Studio Museum in Harlem, 144 West 125th Street; through October 3.**



Photograph by Becket Logan, courtesy of the Studio Museum of Harlem.

Galleries

Solos

Madison Avenue and Vicinity

Bruce Beasley/Emanual Raft—Bronze sculpture/New paintings. 9/1–10/2. Kouros, 23 E. 73rd St. (212-288-5888).

Herbert Brown—Paintings executed on subway posters in the sixties; through 9/30. Gat, 1100 Madison Ave. (212-327-0441).

James Lee Byars—Two sculptures by the late artist, *The Rose Table of Perfect* and *Slit Moon;* through 9/30. Werner, 21 E. 67th St. (212-988-1623).

Raoul Dufy and Paul Poiret—Forty fashion illustrations by Raoul Dufy for the fashion designer Paul Poiret, made between 1917 and 1919; through 9/30. Newhouse, 12 E. 86th St. (212-249-9216).

Elie Nadelman—A selection of the artist's folk- and tanagra-inspired "doll" sculptures in ceramic, papier-mâché, and plaster; 9/7–10/2. Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Ground Rules:

In summer, galleries are generally open Mon. through Fri., from between 10 and 11 to between 5 and 6.

57th Street Area

Elizabeth Eyre de Lanux—Correspondence, diaries, sketchbooks, portrait drawings, photographs, and watercolors highlighting the life and work of Eyre de Lanux (1894–1996), an American who married a French diplomat and settled in Paris in 1918, where she worked variously as a furniture designer, painter, sculptor, illustrator, and writer; through 10/8. Smithsonian's Archives of American Art Regional Center, 1285 Sixth Ave. (202-357-2700), Mon.–Fri. 9:30–5.

Teo Gonzalez/Carlos Estrada-Vega—Methodical arrangements of small drops of paint on canvas/Paintings composed of many individually stretched and painted canvases. Through 9/4. McGrath, 20 W. 57th St. (212-956-3366).

Todd McKie—Whimsical paintings of animals, people, and nature; 9/1–10/2. Littlejohn Contemporary, 41 E. 57th St. (212-980-2323).

SoHo and TriBeCa

Karin Batten—Paintings of underwater seascapes; 9/1–28. Kelly, 591 Broadway (212-226-1660).

Jeff Green/Top—Minimal sculptures made of such everyday objects as bubble gum, index cards, straws, and packing foam/Found-object sculptures and drawings by the Thai artist. Through 9/3. Fung, 537 Broadway (212-334-6242).

Bill Jones/Ben Neill—*Pulse 48,* a collaborative "fractal symphony" by Jones, a photographer and installation artist, and Neill, a performer, composer, and inventor of the Mutantrumpet, a hybrid electronic-acoustic instrument; through 9/11. Gering, 476 Broome St. (212-226-8195).

Susan Wanklyn—Recent grid paintings and drawings; through 9/18. Pelavin, 13 Jay St. (212-925-9424).

Other

Matt Harle—Cast-rubber and cast-acrylic-paint wall sculptures the artist calls "strips," which are suspended from or dangling in front of a wall; through 9/14. Queens Museum of Art Satellite Gallery at Bulova Corporate Center, 25th Ave. bet. 75th and 76th Sts., Jackson Heights (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

Architectural League of New York—457 Madison Ave. (212-753-1722). Photographs, drawings, and models for projects that have recently been built or are soon to be completed in the Bronx, Brooklyn, Queens, and Staten Island, by Polshek Partnership, Rafael Viñoly Architects, and other architectural-design firms; through 9/11.

Castelli—59 E. 79th St. (212-249-4470). Recent works on paper by Collins, Johns, Morris, Ruscha, Starn, Therrien, Weiner; through 9/11.

57th Street Area

Barquet—41 E. 57th St. (212-644-9090). "Today and Everyday," a playful exhibition of works for children, including Romero's miniaturized sculptures of furniture, Suro's gargantuan Q-Tips and Alka-Selzer tablets, and works by Alÿs, Arce, Conte, Mazal, Wizon, others; through 9/3.

Clark—24 W. 57th St. (212-246-2205). "Contained Narratives," pottery by ten artists, including Kraus, Kolodziejski, Kruger, Perry, Weiser, others.

Helman—20 W. 57th St. (212-245-2888). "Another Place," an installation of oversize white lilies by Lee Boronson, fairy-tale sculptures by Robert Kalka, and works by DiBenedetto, Radcliffe, and Sedgwick; 9/1–9/18.

PaineWebber—1285 Sixth Ave. (212-713-2000). "The Carriage Era in New York," an exhibition of eight nineteenth-century horse-drawn carriages and other works; through 9/10.

St. Etienne—24 W. 57th St. (212-245-6734). Recent acquisitions, featuring prints by Käthe Kollwitz and works by Coe, Grosz, Klinger, Schiele, Moses, others; through 9/3.

Seagram—375 Park Ave, at 54th St. (212-572-7379), Mon.–Fri. 9–5. "Past Attractions: Lobby Cards From the Laemmle Era at Universal Studios 1920–1936," an exhibition of lobby cards, a form of publicity no longer used, for well- and little-known films and actors from the period of Universal's founder; through 12/3.

Zabriskie—41 E. 57th St. (212-752-1223). An exhibition of works from the posters and books of the Zabriskie Editions publishing company, including photographs by Brancusi and Atget, sculptures and monoprints by Mary Frank, and works by Batho, Caponigro, Feldstein, Stieglitz, Strand, others; through 10/9.

SoHo and TriBeCa

lexander—59 Wooster St. (212-925-4338). "Thirty Years of Artists' Book Publishing in Germany," published works from the sixties to the nineties, including works by Baselitz, Johns, Polke, Zaugg, others; through 9/18.

'Amelio Terras—525 W. 22nd St. (212-352-9460). Drawings by Feher, Naito, Sander, others. 9/1–10/2.

orsky—379 W. Broadway (212-966-6170). "Matter of Time," works by Jim Hodges, Charles LeDray, Michelle Segre, and Jonathan Seliger; 9/7–10/23.

offman—429 W. Broadway (212-966-6676). "Summer Light," works by Brady, Eddy, Frey, Khalil, McCarty, Okulick, Owen, Purdy, Raffael, Richards, Shiraishi, Siegel; through 9/4.

asmin—74 Grand St. (212-219-3219). Works by Ford, McClelland, Moix, Nares, Puckette, and Zwack; through 9/30.

ennon, Weinberg—560 Broadway (212-941-0012). Recent works by Hill, Kalina, Korman, Murphy, Rousselot, Row, Soriano, Turner, Westfall; 9/7–18.

Chelsea

ound & Unbound—601 W. 26th St. (212-463-7348). A retrospective of Boekie Woekie, the Amsterdam publisher and art bookshop, including works by Henriëtte, Roth, Voss, Vriendt, others; through 9/18.

lagsbrun—526 W. 26th St. (212-243-3335). Paintings by Richard Devriendt; a group show of drawings by eighteen artists; through 9/11.

larks—522 W. 22nd St. (212-243-0200). Works by Albers, Beck, Noland, and Semmel, and black-and-white photographs of found children's clothing by Nancy Shaver; through 9/10.

losei—530 W. 22nd St. (212-741-8695). Works depicting or suggestive of Communist imagery by Elizondo, Dulcos, Montesano, Salvino; through 9/28.

rans Hudson—416 W. 13th St. (212-242-3232). "The Ecstatic," works that attack the United States' severe antidrug policies by Ligon, Moffatt, Mondini-Ruiz, Sax, Tomaselli, others; 9/2–9/21.

Other

orbes—60 Fifth Ave., at 12th St. (212-620-2200). "200 Years of American Art," works from the *Forbes* Magazine Collection; through 9/5.

ong Island University—Brooklyn Campus, University Plaza (718-488-1198). Outdoor sculpture by Ballengee, Burke, Dennis, Gonzalez, Hickman, and Jensen; through 10/30.

lexican Cultural Institute of New York—27 E. 39th St. (212-217-6422), Mo.–Fri. 10–5. Works by the late master carver Bruno Eslava and five contemporary artists known for their *fotoescultura* (photo-sculpture), unique three-dimensional portraits that use cut-out shapes and/or discarded flea-market finds to comment on identity; through 9/30.

lewhouse Center—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500). "Visions of Childhood," photographs of children from the Victorian era to the present by Bey, Cameron, Carroll, Fuss, Goldin, Mann, Weston, others; and "Play Things," paintings, sculptures, and photographs that reflect childhood games and toys by Blake, Burden, Kalka, Pensato, Phelan, Wilson, others; through 10/3.

Photography

e Lellis—47 E. 68th St. (212-327-1482). "Animals Are Funny People," silly, pet-friendly photographs by Erwitt, Quigley, Wegman, Winogrand, Ylla, others; through 9/18.

arlos Emilio—Photographic landscapes of nearly geometric order; through 9/18. Throckmorton, 153 E. 61st St. (212-223-1059).

Chip Hooper—Landscape photographs by a California photographer; through 9/11. Carter, 560 Broadway (212-966-1933).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; and "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Díaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

ICP Midtown—1133 Sixth Ave., at 43rd St. (212-768-4682), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 10–6; $6, $4 students and seniors. "Bill Brandt: A Retrospective." Approximately 150 prints spanning 50 years of the British photographer's career, including his documentation of British class structure in the thirties, atmospheric landscapes, surrealistic studies of nudes, and portraits of Francis Bacon, Henry Moore, E. M. Forster, and other important artists and writers of his day; through 10/31.

David LaChapelle—Photographs by the artist, whose commercial work has been seen in the campaigns of Jean-Paul Gaultier, Giorgio Armani, MTV, Pepsi, and Levi's; through 9/15. Shafrazi, 119 Wooster St. (212-274-9300).

Lehman College Art Gallery—250 Bedford Park Blvd. West, Bronx (718-960-8731). "The New York Press Photographers: Year in Pictures," with works by Agins, Bayer, Carroll, Jiro, Sabo, Watts, others; through 9/17.

Newseum—580 Madison Ave, at 56th St. (212-317-7596). Photographs of Beatlemania by Harry Benson, through 9/4; photographs of eleven American presidents from the pages of *Time*, through 9/25.

PaceWildenstein—142 Greene St. (212-431-9224). New or unseen platinum, silver, and color prints by Irving Penn, 9/1–9/25.

Rice—325 W. 11th St. (212-366-6660). "Summertime," photographs by Arden, Ferebee, McDonald, Sink, others; through 9/6.

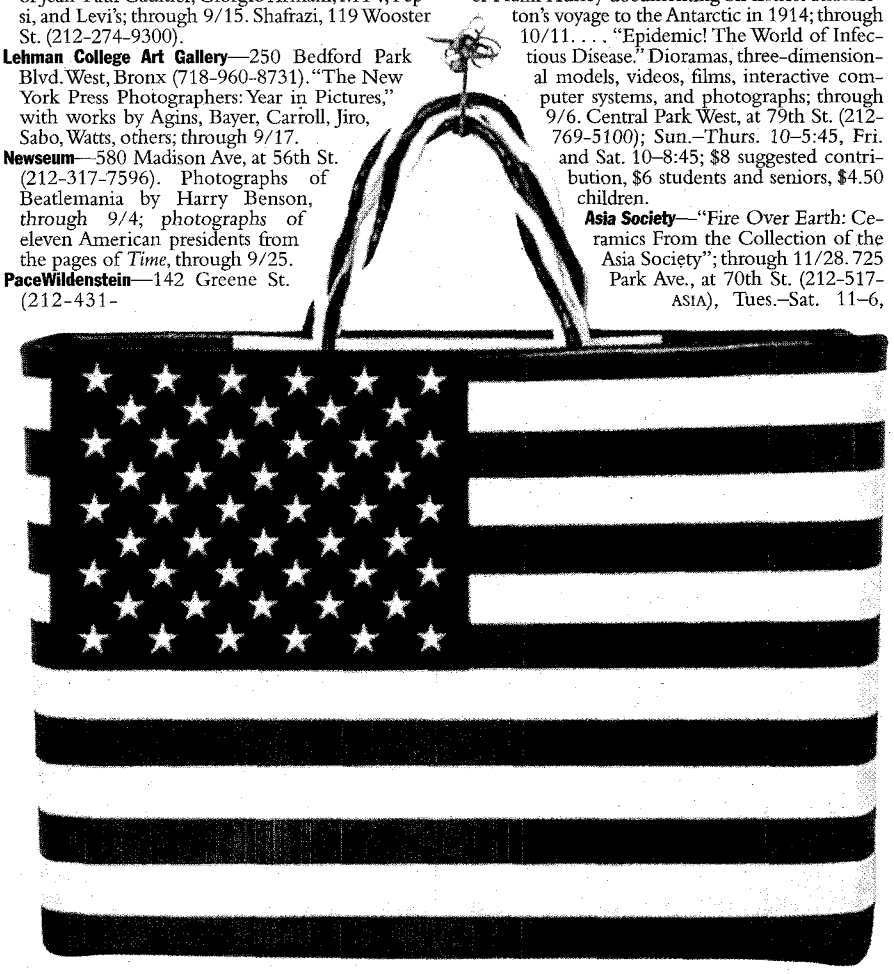
Museums

Abigail Adams Smith Museum & Gardens—421 E. 61st St. (212-838-6878), Tues.–Sun. 11–4; $5, $3, stu-denst and seniors.

American Craft Museum—"Head, Heart, and Hands: Native American Craft Traditions in a Contemporary World." A survey of works in all media by contemporary Native Americans; through 10/10. . . . "The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (212-956-3535); Tues.–Wed., Fri.–Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

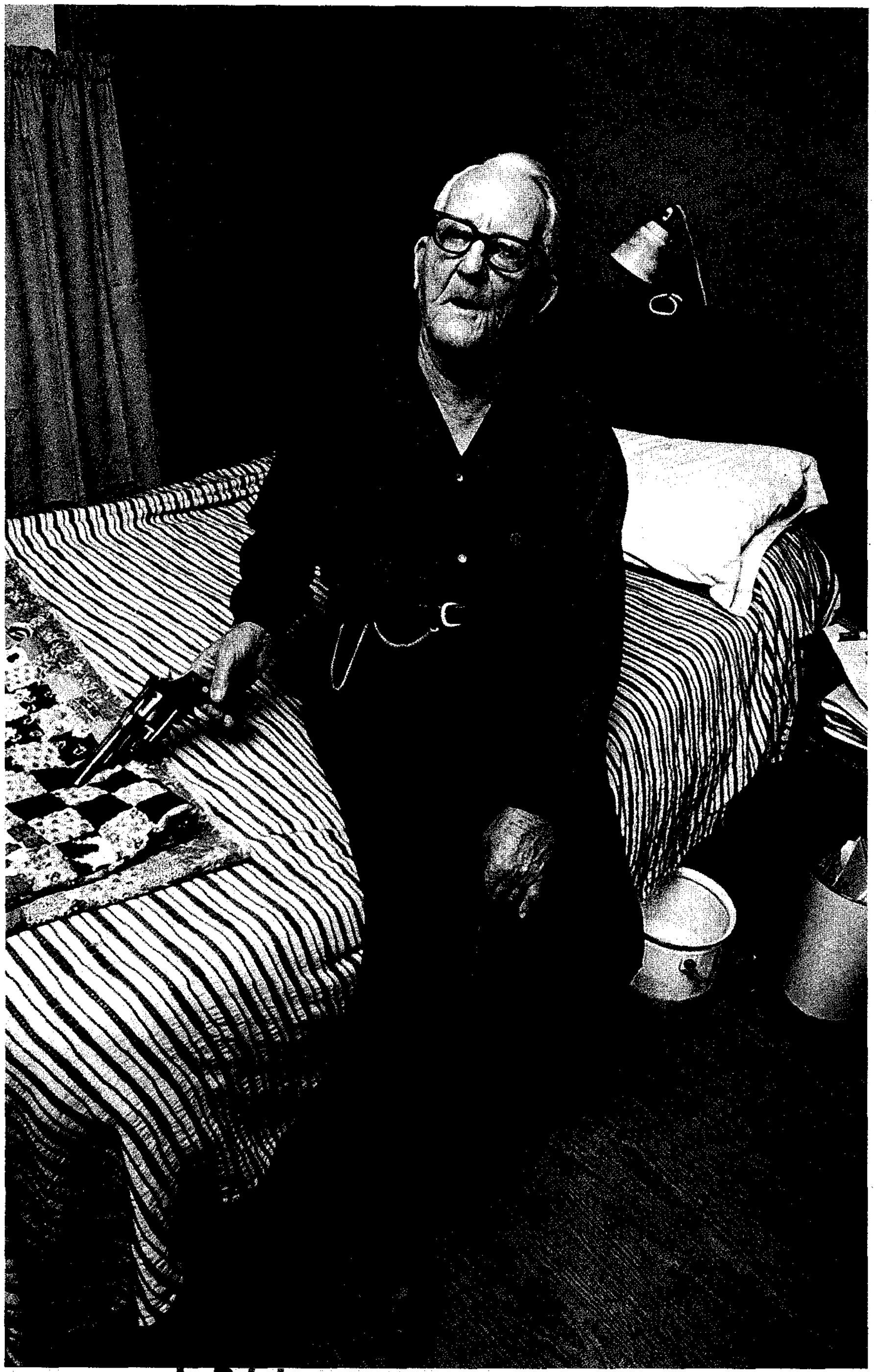
American Museum of Natural History—"The *Endurance:* Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through 10/11. . . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (212-517-ASIA), Tues.–Sat. 11–6,



On View **Are they the boutique farmers of the contemporary-art world or clever subverters of Duchamp's ready-mades? Either way, Jim Hodges, Charles LeDray, Michelle Segre, and Jonathan Seliger, *who join forces in the group show "Matter of Time," make art that gives new meaning to the term labor-intensive,* from LeDray's miniature clothes, designed and sewn by the artist, to Seliger's *Shop with Pride* (1999), his canvas-paint-and-modeling-paste rendition of a shopping bag (inspired by Jasper Johns; Seliger's own interest in packaging; and a chance encounter with Susan Weil, Robert Rauschenberg's ex-wife, who gave Seliger a fan printed with an American flag). At Dorsky Gallery, 379 West Broadway; through October 23.**

Photograph courtesy of the Dorsky Gallery.



In Print

Southern Exposure

At last, an alternative for those who can't afford (or find) the much-sought-after 'William Eggleston's Guide' or 'The Democratic Forest' or 'Faulkner's Mississippi' or 'William Eggleston, Ancient and Modern.' The photographer's latest book, 'William Eggleston: The Hasselblad Award 1998' (Scalo; $42.50), gathers his color-snapshot glimpses of real life in Tennessee and Mississippi—and a few other places—from 1967 to 1996 (above, 'Morton, Mississippi, 1969–70'). The bad news: His retrospective, at the Getty Museum Los Angeles from October 26 through January 30, isn't coming to New York.

Sun. 12–5, Thurs. 11–8 (6–8 free admission); $
$2 students and seniors.

Bard Graduate Center for Studies in the Decorati
Arts—"Discovering the Secrets of Soft–Past
Porcelain at the Saint-Cloud Manufactory, c
1690-1766." A survey of porcelain objects prc
duced by the factory; through 10/24. 18 W. 86t
St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8
$2, $1 students and seniors.

Bronx Museum of the Arts—"Urban Mythologies: Th
Bronx Represented Since the 1960s." Works b
John Ahearn, Renee Cox, Maya Lin, Gordo
Matta-Clark, Pepon Osorio, Tim Rollins
K.O.S., others; through 9/5. . . . "Con(text
Words, Text, and Meaning in the Permanent Col
lection." Works from the museum's permaner
collection by Glenn Ligon, Carrie Mae Weem
and others; through 9/5. . . . "Artists in the Mar
ketplace: Nineteenth Annual Exhibition"; throug
10/31. . . . "Art and Media School: Annual Stu
dent Exhibition"; through 9/19. 1040 Gran
Concourse, Bronx (718-681-6000), Wed. 3–
Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $
students and seniors, Wed. free.

Brooklyn Museum of Art—"Beyond Technology." Th
latest installment of the museum's "Working i
Brooklyn" series, featuring works that use variou
technologies by the Brooklyn-based artists Ric
Gatson, Perry Hoberman, Roxy Paine, Fatima
Tuggar, and Janet Zweig; through 9/12. . . . "Th
Matthew Scott Sloan Collection of America
Furniture"; through 9/30. . . . "Winslow Home
Illustrating America." Approximately 75 wood en
gravings selected from a collection of more tha
225 works given to the museum by Harvey Isbitt
through 10/10. 200 Eastern Pkwy., Brookly
(718-638-5000); Tues.–Fri. 10–5 (Thurs. to 8), Sa
11–6 (till 11 P.M. on the first Saturday of ever
month), Sun. 11–6; $4, $2 students, $1.50 senio
(admission to "Impressionists in Winter" is $9.5
adults, $7.50 students and seniors and include
general admission).

Cooper-Hewitt, National Design Museum, Smithsonian I
stitution—"El Nuevo Mundo: The Landscape o
Latino Los Angeles." Photographs by Camilo Jos
Vergara that reveal the transformation of the phys
ical character of Los Angeles County as its popu
lation has become increasingly Latin; through 9/
(the museum will be closed from 9/5–10/11 fo
the installation of "The Work of Charles and Ra
Eames: A Legacy of Invention," opening o
10/12). 2 E. 91st St. (212-849-8300), Wed.–Sa
10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission)
$5, $3 seniors and students.

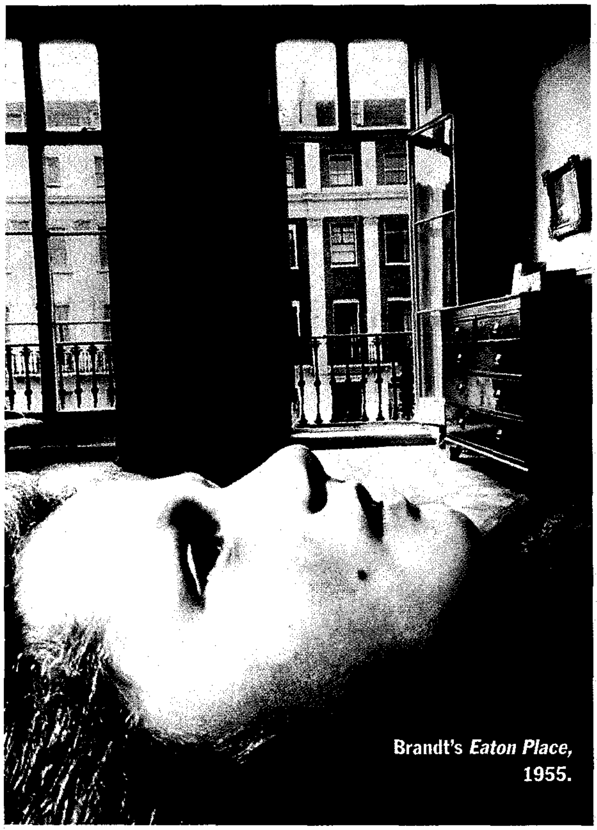
Frick Collection—1 E. 70th St. (212-288-0700)
Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery—"John Singer Sargent, Draughtsman: Works From the Corcoran Gallery of Art.
More than 90 works on paper by the expatriat
American artist (1856–1925) from the Corcoran
permanent collection, among them very earl
drawings made while he was living with his parents in Italy, charcoal portraits of fashionable personalities of the Edwardian era, and drawings fo
two Boston mural projects; through 10/30. Nev
York University, 100 Washington Square Eas
(212-998-6780), Tues., Thurs.–Fri. 11–6, Wed
11–8, Sat. 11–5; donation suggested.

Solomon R. Guggenheim Museum—"Surrealism: Tw
Private Eyes, the Nesuhi Ertegun and Danie
Filipacchi Collections." Approximately 70
works from the collections of Daniel Filipacch
and the late Nesuhi Ertegun, longtime friend
who assembled two of the most important private holdings of Surrealist art; through 9/12
1071 Fifth Ave., at 88th St. (212-423-3500)
Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pa
what you wish), closed Thurs.; $12, $7 senior
and students.

Guggenheim Museum SoHo—"Andy Warhol: The Las
Supper." Paintings from the artist's final series, created during the last year of his life for the galler
rooms of a Milan bank located directly opposit
the church of Santa Maria delle Grazie, wher
Leonardo da Vinci's *Last Supper* is located; throug
12/30. 575 Broadway, at Prince St. (212-423-3500), Thurs.–Mon. 11–6; $8, $5 seniors and students.

Photograph by William Eggleston/Scalo Books



Brandt's *Eaton Place*, 1955.

Photography

Split Visions

Mention the British photographer **Bill Brandt** (1904–1983) to many Americans and you may feel you've asked about the work of four different people. For most, the Brandt images that usually spring to mind are his darkly witty, darkly printed studies of Britain's rigid class structure of the thirties, which were published in his first two books, *The English at Home* (1936) and *A Night in London* (1938), and might be considered the British equivalent of Brassaï's *Paris de Nuit* (1933). Then again, others may only know of Brandt's surreal, high-contrast nudes, often distorted with a wide-angle lens; his romantic English landscapes at twilight; or his stylish, vaguely sinister portraits of artists and writers (the Sitwells, Henry Moore, et al). Yet on the rare occasions when works from these seemingly diverse series are exhibited together, as now they are in "Bill Brandt: A Retrospective" (International Center of Photography Midtown, 1133 Sixth Avenue, at 43rd Street; through October 31), they constitute an unexpectedly singular vision. Brandt, who as a young man lived in Paris and was an assistant to Man Ray, thought change was crucial to a photographer's development—"Photography is still a very new medium and everything is allowed and everything should be tried," he once wrote—and his unwillingness to play by the rules resulted in work that is not easily categorized, a hybrid of documentation, pictorialism, and Surrealism that often shares more common ground with British film (*Blithe Spirit*, *The Servant*, *A Clockwork Orange*, *Blow-Up*) than photography. In that sense, the work Brandt produced uncannily mirrors the drastic changes in British life, art, and culture over his 50-year career. EDITH NEWHALL

samu Noguchi Garden Museum—More than 250 works by the sculptor, among them bronze, stone, and wood sculptures; models for public projects and gardens; and Akari lanterns, displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932), Wed.–Fri. 10–5, Sat. and Sun. 11–6; $4 suggested contribution, $2 students and seniors.

ewish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv,* a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradition of *mikvah* (ritual bath); through 10/17. . . . "Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

letropolitan Museum of Art—"The Artist as Collector: Masterpieces From the C. C. Wang Collection." Old-master Chinese paintings given to the museum by the Wang family over the past twenty years; 9/3–1/9/00. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . "Klee Cities." Paintings, drawings, and works in other media by Paul Klee depicting cities, drawn from the museum's Berggruen Klee Collection; through 9/5. . . . "Barbara Chase-Riboud: The Monumental Drawings." Twenty-four drawings by the sculptor and writer that memorialize historical, literary, and artistic figures; through 9/5. . . . "Recent Acquisitions of Twentieth-Century Design and Architecture"; through 11/14. . . . Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection, including nine paintings of "The Renate Series"; through 10/17. . . . "Guardians of the Longhouse: Art in Borneo." The first American *exhibition devoted exclusively to the Kenyah*-Kayan art of central Borneo; through 1/16/20. . . . "Magdalena Abakanowicz on the Roof." A selection of the artist's sculptures on display on the museum's rooftop; through 10/30. . . . "American Folk Art in the Metropolitan Museum of Art." Paintings, watercolors, drawings, and portrait miniatures by Rufus Hathaway, Edward Hicks, Joshua Johnson, Ammi Phillips, and others working *within naïve and provincial traditions in the* United States during the eighteenth and nineteenth centuries; through 9/5. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; through 9/19. . . . "The Practice of Japanese Art: An August and Accomplished Heritage." Buddhist and decorative painting and calligraphy, along with ceramics, lacquers, metalwork, and woodblock prints; through 1/30/20. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—"From Brooklyn to Bukhara: Jewish Portraits by Barbara Pfeffer." Color and black-and-white photographs of Jewish communities around the world; through 10/8. 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. 9–2, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Different Roads: Automobiles for the Next Century." An exhibition of nine contemporary automobiles that embody fresh approaches to automotive design; through 9/21. . . . "Fame After Photography." A survey examining how photographic images changed the representation and meaning of fame over the last 200 years; through 10/5. . . . "The Un-Private House." The *first project of the Lily Auchin*closs Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MOMA." Approximately 100 of the nearly 1,600 *prints left to the museum* by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; through 9/21. 11 W. 53rd St. (212-708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Fashion on Stage: Couture for Broadway Theater, 1910–1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/00. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "New New York Views: Recent Acquisitions." Recently acquired paintings of New York City by Moses Soyer, Tom Christopher, Sharon Florin, Daniel Hauben, and others; through 9/5. . . . "Paul Robeson: Artist and Citizen." A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . "The Astor Place Riot: Looking Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5

Photograph courtesy of Bill Brandt Archive Limited.

for information call

NEW YORK

For the latest on restaurant trends, nightspots, Broadway shows, concerts, sporting events, and more, turn to NEW YORK's Information Services Department.

To get information about any articles or reviews that have appeared in NEW YORK, just call 212-508-0755.

Rediscover the world's greatest city by calling the Information Services Department, Monday-Friday, 10:30 A.M. to 4:00 P.M.

Voices *continued from page 71*

FRANCISCO GOLDMAN, author, *The Ordinary Seaman*

Obviously, being Central American is not something that's been central to New York. For the longest time we felt pretty isolated. You were aware of people from Afro-Caribbean cultures, you know, Puerto Ricans and Dominicans, which are very different from our cultures, which are Indo-American. But that's changed a lot. In Red Hook, there's this great soccer league, the Liga Guatemalteca, and it's like walking into a street fair in Guatemala City or San Salvador. It piqued my curiosity, and I began looking into it. The Central American presence tends to be very furtive—some of it's illegal, and so on. But when you look into it, it's amazing. It's kind of like a Saul Steinberg map but with a Central American overlay, so instead of the Hamptons, you'll see Santa Cruz del Quiché. I began to see almost a whole secret map over the Northeast of where Guatemalans live.

TITO PUENTE, performer and restaurant owner

I grew up in Spanish Harlem with Puerto Rican kids and others. My friends were always Negroes and Puerto Ricans. I was smack in the middle between jazz and salsa, and I'm very happy that happened. I am very heavy into Latin jazz because of that. From jazz, I learned about the modern idea of composition—all the changes, the harmonies were very complex. And the Latin music had the beautiful melodies and the rhythms. And I made a beautiful marriage of that music. Of course, the man really responsible for that was Dizzy Gillespie. I was brought up with that. But we couldn't call it Latin jazz back then. We'd call it *mambo instrumental.*

My son is 27, and he's a rapper! Dig that! I called him the other day and said, "How you doing, Tito?" He's Tito Puente Jr. He said, "I'm fine, Dad. I'm recording." I said, "What are you recording?" He said, "House." I said, "You're recording someone's *house*?" It's a combination of salsa, reggae, merengue, and a few other things. I don't know what the hell it is. ■

Reported by David Amsden, Sarah Bernard, Ken Frydman, Vanessa Grigoriadis, Logan Hill, Erika Kinetz, David Kirkpatrick, Robert Kolker, Ariel Levy, Edith Newhall, Shyama Patel, Ethan Smith, Michael Tomasky, David Yaffe. Edited by Maer Roshan and Erika Kinetz.

suggested contribution, $4 students and seniors.

National Academy of Design and School of Fine Arts–"All That Is Glorious Around Us: Hudson Riv School Paintings." Paintings by 60 members of th Hudson River School, including Frederic I Church, Thomas Cole, Sanford Gifford, Willia Trost Richards, and others; through 9/8. 108 Fifth Ave., at 89th St. (212-369-4880), Wed Thurs., Sat., Sun. 12–5, Fri.10–6; $8, $5 senio and students.

New Museum of Contemporary Art—"The Time of Ou Lives." Works on the subject of age and aging b more than 60 artists; through 10/17. . . . "Keit Piper: Relocating the Remains," multimedia in stallations that digitally remix the last fifteen yea of the British artist's collages, paintings, and sculp ture; through 10/17. . . . "Offside: Dolores Zinn and Juan Ignacio Maidagan." A stairway installa tion by two emerging Argentine artists; throug 10/17. 583 Broadway (212-219-1222), Wed. an Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thur 6–8); $5, $3 students, artists, and seniors, free fo youths 18 and under.

New-York Historical Society—"Putting It on Pape Two Centuries of American Drawings and Wate colors From the Collection of the the New-Yor Historical Society." Works by Audubon, Catlin Cole, Mount, and other American artists; throug 1/2/00. . . . "Glimmers of the Past: Presentatio Silver From the Collection of the New-York His torical Society"; through 12/5. . . . "Building His tory: History Building," an exhibition tracing th uptown migration of the New-York Historica Society from its 1804 beginning in Federal Hall, a the corner of Wall and Nassau Streets, to its pre sent Central Park West location; through 10/27. W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5 $3 seniors and children.

New York Public Library—"Such Friends: The Work o W. B. Yeats." A survey of the career of the Irish poet, playwright, and editor (1865–1939) as see through rare copies of his books, manuscripts, an letters to and from his friends; through 9/11. Fift Ave. and 42nd St. (212-869-8089); Mon. 10–6 Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

P.S. 1 Contemporary Art Center—"Pavilion by Phili Johnson." A D.J. booth and dance pavilion designe by the architect for "Warm Up," P.S. 1's second an nual outdoor D.J. series; through 9/11. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784 2084), Wed.–Sun. 12–6; $5 suggested donation.

Pierpont Morgan Library—"Pierpont Morgan: Banke and Collector." An exhibition on the life an times of the turn-of-the-century financie whose collection formed the basis of the Morga Library; through 1/16/2000. 29 E. 36th St. (212 685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sa 10:30–6; Sun. 12–6; $7, $5 students and seniors.

Queens Museum of Art—New York City Building Flushing Meadows Corona Park, Queens (718 592-9700), Wed.–Fri. 10-5, Sat. and Sun. 12–5; $4 $2 students and seniors. Permanent exhibitio The Panorama of the City of New York, th world's largest architectural scale model.

Studio Museum in Harlem—"From the Studio: Artists in-Residence, 1998–1999," with installations b Manuel Acevedo, Xenobia Bailey, and Elia Alba through10/3. . . . "Selections From the Permanent Collection"; through 10/3. 144 W. 125th St (212-864-4500), Wed.– Fri. 10–5, Sat. and Sun 1–6; $5, 3 seniors and students (free on the firs Sat. of every month).

Whitney Museum of American Art—945 Madison Ave at 75th St. (212-570-3676); Tues., Wed., Fri., Sat Sun. 11–6, Thurs. 1–8 (6–8 pay what you wish o the first Thurs. of every month); $12.50, $10.5 students, seniors, and groups of fifteen or more Timed tickets may be purchased in advance for $2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris–"Jeanne Silverthorne: The Studio Stripped Bare Again." A site-specific installation of cast-rubbe sculptures of recognizable objects such as elec trical fuse boxes, light sockets, and wires, pre sented alongside abstract rubber sculptures through 10/15. 120 Park Ave., at 42nd St. (212 878-2550), Mon.–Fri. 11–6 (Thurs. till 7:30) free.

restaurants

Dessert First...Cream of the Crop...Jack's

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (212-727-1188). (E) AE, CB, DC, MC, V.*

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. *Opposite 17 State St., Battery Park, next to Ferry Terminal (212-809-5508). (M–E) AE, MC, TM, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (212-677-4100). (M) AE, MC, V.*

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. *107 Rivington St. (212-420-2258). (I) ($).*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (212-513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

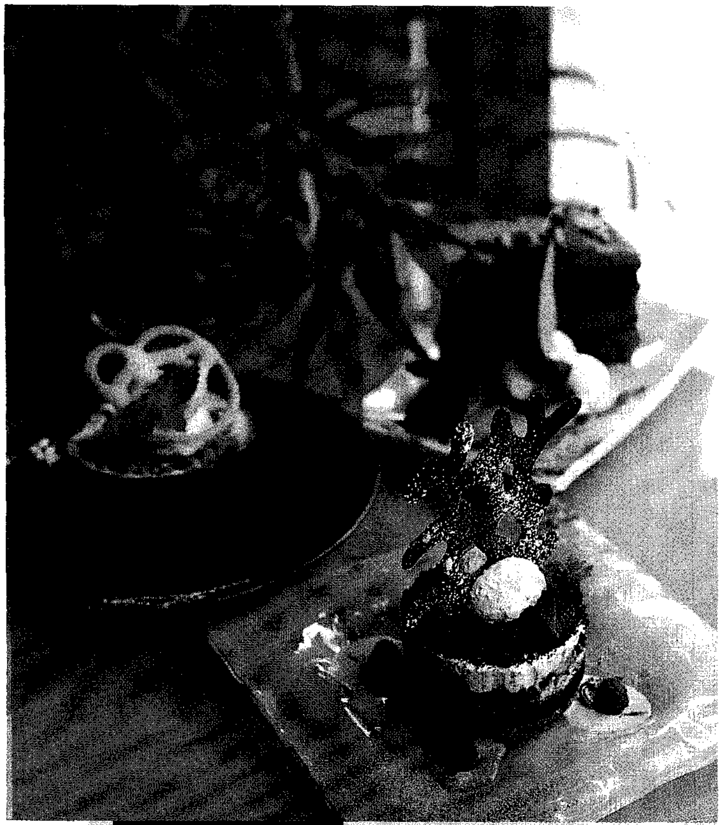
Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from

Photograph by Joe Scafuro.

Takeout

Dinner Takes All

The proliferation of prepared-food stores is rendering the already embattled Manhattan-apartment kitchen more irrelevant than ever. And why cook when you can get a French Culinary Institute grad like Stephen Hoerz, or his partner Judy Schiff, formerly of Empire Diner, to do it for you? Their new West Village shop, Ready to Eat, is resolutely and refreshingly American, with dinner entrées like roast turkey stuffed with sage and cornbread, and southwestern cumin-spiced meat loaf, ranging from $6.95 to $9.95, including a side like jalapeño-spiked macaroni and cheese. In this weather, the homemade gelato is a perfectly acceptable Italian intrusion. [525 Hudson Street; 212-229-1013.]



ASK GAEL

I'd walk a mile for my grandma's chocolate cake.

Grandma's official seal of approval is all that's lacking in the ridiculously gigantic hunk of old-fashioned chocolate layer cake at Ruby Foo's. It's definitely back-home, "nothing Asian about it," as the menu promises. But don't let that distract you too long from pastry chef Kevin DeMarco's warm strawberry-rhubarb buckle with almond streusel and crystallized-ginger ice cream piled into a soup bowl. Better yet, bring friends, an excuse to order the chocolate-banana tart too. It's Grandma's vintage ice-box cake in a coconut-graham crust with double-chocolate pudding, toasted cake crumbs, chocolate chips, and a topknot of chocolate strings. The Thai coffee in the crème anglaise is so subtle, not even Grandma would notice. (2182 Broadway, near 77th Street; 212-724-6700.)

Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (212-226-9400). (M) AE, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $14.95 all-you-can-eat on Monday night. *143 Spring St. (212-431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) *190 W. 4th St. (212-633-2275). Also, 1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Osteria Fiorentina—Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. *281 Bleecker St. (212-633-2941). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank

Photograph by Kenneth Chen.

bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rêmoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

vitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

ster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

rk Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

ccolino—A country-style Italian restaurant offering homemade pastas and thin-crust pizzas in a peach stucco duplex. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattroformaggio. *8 E. 36th St. (212-683-6444). (M) AE, DC, MC, V.*

rbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

mani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches and soups change daily. *110 Fifth Ave., at 16th St. (212-727-3251). (I) AE, MC, V.*

n's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

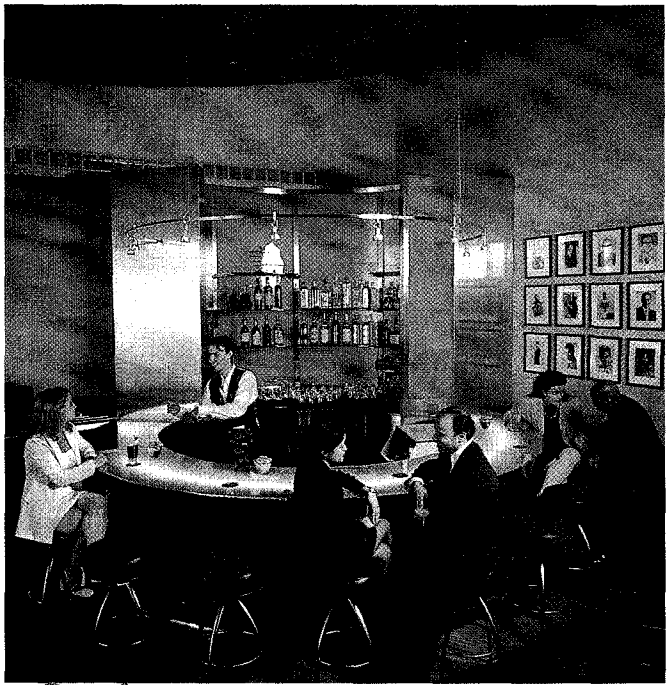
Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (212-691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

The Tonic—Thanks to design features like a century-old mahogany-and-cut-glass bar, this new American restaurant and tavern manages to feel like old



Opening

Another Round, Please

The design of Jack's, the Parker Meridien's newish bar, is eerily reminiscent of the Royalton's Round Bar, the trendy watering hole that set the standard for circular hotel-lobby lounges. What distinguishes Jack's is its wall gallery of famous Jacks, from Kennedy and Dempsey to the hotel's own proprietor, Jack Parker, and its selection of premium spirits, from California brandy to 21-year-old Scotch whiskey. That and its proximity to Norma's, the restaurant that serves breakfast all day, named, as you would expect, for Jack's wife. (118 West 57th Street; 212-708-7414.)

hotograph by Magdalena Caris.

Looking for a restaurant to eat with:

...your boss?
...your sweetie?
...the girls?
...the guys?
...the kids?

CALL
DINE·123
YOUR TELEPHONE RESTAURANT GUIDE®

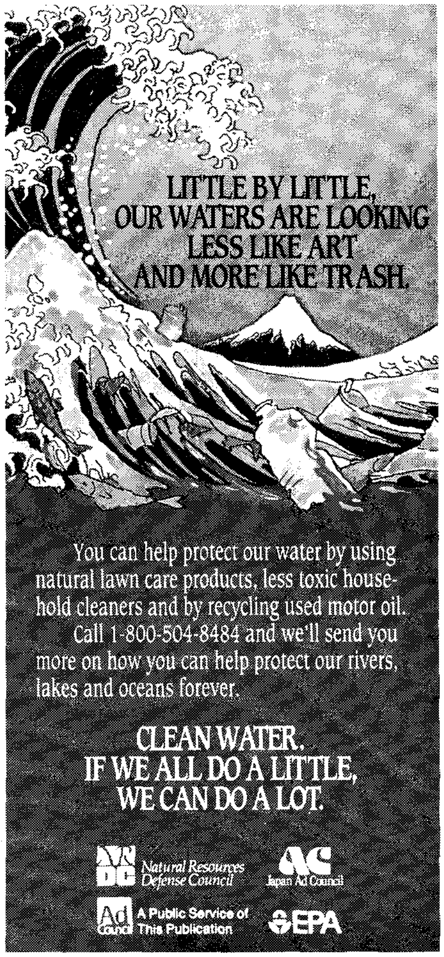
IT'S FREE!

(212) DINE-123
(212) 346-3123

Over 2100 restaurants described
Plus, we'll call forward you for free!

NEW YORK MAGAZINE®

visit our website at www.dine123.com


LITTLE BY LITTLE, OUR WATERS ARE LOOKING LESS LIKE ART AND MORE LIKE TRASH.
CLEAN WATER. IF WE ALL DO A LITTLE, WE CAN DO A LOT.
NRDC Natural Resources Defense Council
AC Japan Ad Council
Ad Council A Public Service of This Publication
EPA

You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil. Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.

Shopping What is it about the corporate culture of Merrill Lynch that drives its junior executives right into the bagel bin? First, mortgage trader Adam Pomerantz opened Murray's, a boutique bagel shop in Greenwich Village. And now Jason Scherr, until last month a lawyer at Merrill, has abandoned his day job for the lucrative world of designer dairy. Jason's Cream Cheese, manufactured per his specifications at a small upstate dairy, isn't whipped or injected with air or molded into bricks and is noticeably creamier than the competition. Besides Super Premium Plain (the purist's pick), Jason's flavors include red pepper, apple-granola, salmon, and caviar, all of which—except the caviar, which isn't kosher—are available at H&H Bagels uptown and Tops in Williamsburg.

JASON'S CREAM CHEESE
Nova Salmon
Bermuda Onions
Roasted Red Peppers
Roasted Red Peppers
Basil · Garlic
THE WHOLE SHMEAR
Cool Caviar
Caviar
Scallions
Dill
THE WHOLE SHMEAR
JASON'S

New York. The cooking, courtesy of Chris Gesualdi, couldn't be more modern: Reggiano-crusted sea bass and shrimp scampi with curried basmati rice and broccoli indicate his global influences. *108 W. 18th St. (212-929-9755). (M–E) AE, CB, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. *7 E. 54th St. (212-688-1999). (E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (212-980-5908). (M–E) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Istana—Situated in the lobby of the New York Palace hotel, this Mediterranean newcomer is rightfully proud of its olive bar, the only one, chances are, of its kind. Tapas are ideal cocktail accompaniments; heartier appetites are readily satisfied by paella-style roasted fish, pumpkin ravioli with walnuts, or baby chicken with Tunisian spices. *455 Madison Ave., at 51st St. (212-303-6032). (M) AE, DC, DS, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (212-583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Galli touch. This is one of midtown's secret pleasure Jackets required; harpist performs nightly. *30 Park Ave., in the Waldorf-Astoria (212-872-4895 (E) AE, CB, DC, DS, MC, V.*

Pig 'n' Whistle on 3rd—There's plenty of convivi Irish-pub-style cheer in this East Side spinoff of popular midtown haunt. The basic America menu offers staples like shepherd's pie, blackene rib eye, chicken potpie, barbecued ribs, and onio loaf. *922 Third Ave., nr. 55th St. (212-688-4646 (I–M) AE, CB, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in the bar and order the salmon and a glass of tropical iced tea. The dining room serves the mo imaginative seafood in town, but be sure to g on a weekday—the restaurant, located in th lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45t St. (212-867-6767). (M) AE, CB, DC MC, V.*

Turtle Bay Grill & Lounge—The kind c place where you kick back, light stogie, and watch the game. Shoul hunger develop, there's sesame seared tuna, Dijon-grille salmon, shrimp pizza, and th like. *987 Second Ave., nr. 52n St. (212-223-4224). (I–M AE, MC, V.*

43rd–56th Streets, West Side

Bello—Local flock here fo generous portion of well-priced Northern Italia served in a casually elegant atmosphere Free parking with dinner after 5 P.M. *863 Nint Ave., at 56th St. (212-246-6773). (M) AE, DC MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eatin businessmen and the people who love them. Th festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobster crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581 8888). (E) AE, DS, MC, V.*

Broadway Joe Steakhouse—Located in a townhous on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fres seafood and pasta for the omnivore. Hirschfel caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking Private parties. *315 W. 46th St. (212-246-6513 (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorfu cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sunday *145 W. 55th St. (212-974-7224). (E) AE, DC MC, V.*

Cité—An extravagant French steakhouse, marbl and pewter with blazing chandeliers, and a mor affordable grill next door. *120 W. 51st St. (212 956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or th $12.95 lunch. *342 W. 46th St. (212-977-7373) (M) AE, DC, MC, V.*

Dillon's—An Irish-American pub and restauran with the requisite hospitable welcome, chatt bartenders, and a separate dining room servin American dishes like filet mignon, herb-custe Atlantic salmon, corned beef and cabbage, Maryland crab cakes, and beef stew. *245 W. 54th St (212-307-9797). (I–M) AE, DC, MC, TM, V.*

"44"—Still the first stop for the officers of th Condé Nast empire. Deeply plush, windowles décor feels like the center of the Earth. Given th theatricality, surprisingly terrific food. *44 W. 44t*

Photograph by Dasha Wright Ewing

St., in the Royalton (212-944-8844). (E) AE, CB, DC, MC, V.

hnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (212-869-5565). (I–M) AE, DC, MC, TM, V.*

e Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

artini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, TM, V.*

ichael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. *24 W. 55th St. (212-767-0555). (M–E) AE, DC, DS, MC, V.*

olyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (212-582-7500). (M) AE, DC, MC, V.*

alladin—Famed French chef Jean-Louis Palladin has finally made it to Manhattan, where his unique creations (octopus seviche in chili-spiked grapefruit juice, oxtail crépinette with bone-marrow flan) are served in the dining room of a new theater-district hotel designed by Adam Tihany. *224 W. 49th St. (212-320-2929). (M–E) AE, DC, MC, V.*

ierre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (212-575-1220). (M) AE, MC, V.*

uth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. *148 W. 51st St. (212-245-9600). (M–E) AE, DC, MC, V.*

itar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

apika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, TM, V.*

ennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (212-869-4545). (I–M) AE, DC, MC, TM, V.*

rattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (212-586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. *1152 First Ave., at 63rd St. (212-688-9663). (I) AE, CB, DC, DS, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*

Fireman's of Brooklyn—The man behind midtown's

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

We Can Think Of 9 Good Reasons To Immunize On Time.

Measles
Mumps
Diphtheria
Tetanus
Hepatitis B
Rubella
Spinal Meningitis
Pertussis
Polio

But You Only Need One.

Immunize On Time.
Your Baby's Counting On You.
Call 1-800-232-2522

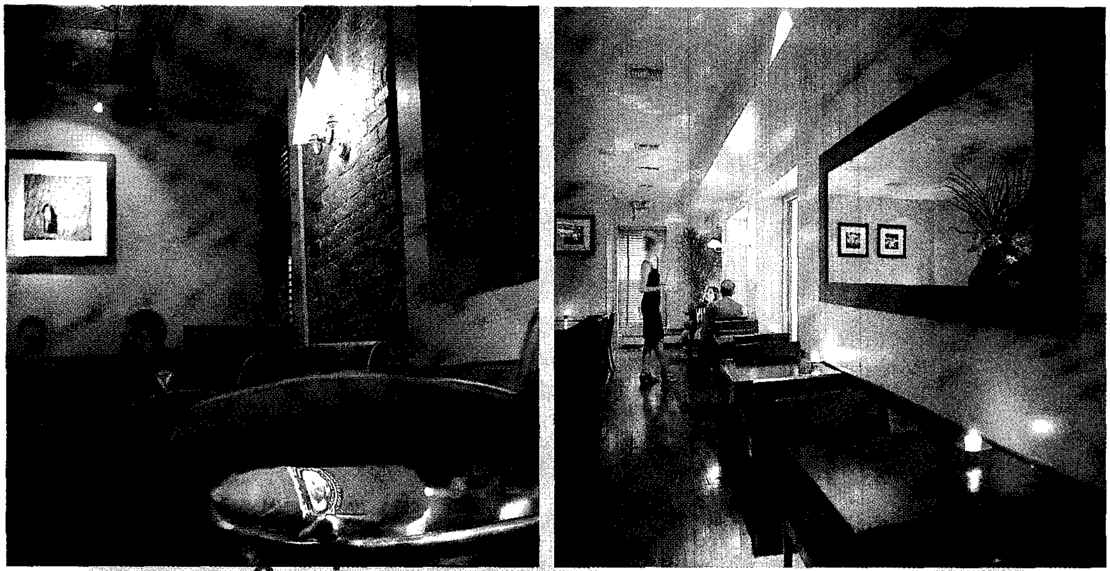
Ad Council U.S. Department of Health and Human Services

Simply PASTA
A Nice Place to Mangia
120 W 41st Street
212 391 0805

Bombay City
Exquisite Indian Cuisine
29 7th Ave. So. New York City. 212 414 0931

A Greenwich Village Tradition
Tio Pepe
Classic Spanish & Mexican Cuisine
"A wonderful place to meet, eat and have a great time, all at a reasonable price." Mary McCoy, MOR
168 West 4th Street (212) 242-9338

THE SALVATION ARMY
SHARING IS CARING



Opening

Smoke Gets in Your Fries

When Matthew Paratore lost his cocktail lounge, North, in a fire last year, he decided to reopen in a new location as North West, a full-fledged restaurant serving an American menu of pasta, seafood, steak, and luxe appetizers like sweetbreads, caviar, and foie gras. Of course, cocktails and lounging are still an option upstairs, where Paratore's installed a humidor, cigar lockers, and a second bar. (392 Columbus Avenue, at 79th Street; 212-799-4530.)

nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (212-517-2233). (M–E) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Zucchero e Pomodori—What used to be two separate Italian restaurants have merged into one larger room serving fresh pastas, risotti, and seafood. Sidewalk dining available. *1431 Second Ave., nr. 74th St. (212-585-2100). (I–M) AE, MC, V.*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace in a landmark townhouse with bright murals on the walls and unexpected extras like lamb shank, couscous with chickpeas, and salmon carpaccio. An unlimited-champagne brunch reels 'em in. *106 W. 73rd St. (212-501-7014). (I–M) AE.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican food. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to coo off. *685 Amsterdam Ave., at 93rd St (212-961-0574). (I–M) AE, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs tha strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

Photographs by Warren Salowe.

orowitz *continued from page 39*

ee people lined up on 119th Street to buy rack. I mean, they were literally queued p waiting to make their buys. It's clearly ot as intense as it was."

Overall, says Alexander, who grew up in e Woodrow Wilson Houses, a project on 06th Street and First Avenue, the hanges have allowed the community to reathe again. "For a long time, people had heir doors and windows shuttered tight. hey were frightened. Now the people ere are opening their doors and windows, hey're coming back outside, and they're etting to know their neighbors."

S THE PROCESS OF REVITALIZATION MOVES orward, small victory by small victory, the ocal point of much of the frustration and isappointment felt in El Barrio is the Up- er Manhattan Empowerment Zone; the overnment vehicle designed to stimulate rivate investment in Harlem by providing 300 million in seed money and a variety f tax breaks and other incentives. "I don't ee where East Harlem is benefiting from he Empowerment Zone," says Raul Ro- riguez, executive director of the East arlem Council for Community Improve- ent, the largest one-stop social-service rovider in the neighborhood.

"When I look at the Empowerment one, it seems to me that the whole eal is 125th Street. They're giving oney to people who already have oney and tax breaks to big businesses hat don't need them. And then we have o fight to get some of the jobs. So you ell me, who's empowering who?" asks odriguez, who co-founded EHCCI wo decades ago.

"When we complain, they ask, 'Where re your plans?' Well, what money do we ave to plan with? Where did they get the oney to plan and create Harlem USA? ou know, it just looks to me like the same ld story. The Old Guard that's run arlem for all these years—Paterson, Sut- on, Rangel, Dinkins, and now Virginia ields is part of that same group—they're sed to controlling things, and they have ade significant gains for their communi- y. But I don't see it here."

Actually, what's happened in East Har- em is not all that different from what's appened in central Harlem. For years, he economy uptown was driven by public xpenditures. And the people who got this oney to dole out—in amounts based es- entially on how much juice they had— ere the politicians. Now the rules have hanged. The Old Guard no longer con- rols development, and this has posed roblems for both communities. "They've ad to step up to the plate to compete," ays someone on the zone's board. "And it's like they're playing a team with seven-footers, and central Harlem's players are only six feet tall and East Harlem's players are only five feet tall. They're both disadvantaged, but one's clearly more disadvantaged than the other."

On one level, the competition for Empowerment Zone funds is simply a microcosm of the tension that exists between blacks and Puerto Ricans in Harlem. Though nobody likes to talk about it openly, everyone discusses it privately. Because the majority of Harlem's black and Puerto Rican residents occupy the same rung on the economic ladder, they end up competing for the same jobs, educational opportunities, and benefits.

"The perception in the Latino community has long been that blacks have greater access to power," says Mark Alexander. "And as far as the Empowerment Zone is concerned, it was an African-American congressman [Charlie Rangel] who brought it to Harlem, it's focused on central Harlem, and its board is filled with people connected to central Harlem. And significantly more money has actually been dispensed in central Harlem. The Empowerment Zone will say East Harlem hasn't given us enough applications. But the belief in the Latino community is, in order to put in an application, you need to know someone in power to put it together."

In its eagerness to get some projects going in El Barrio, and to fight the perception that it was unfairly favoring central Harlem, the Empowerment Zone board has been burned. Eddie Baca, for example, who runs an organization called the Local Development Corporation, was given a significant six-figure grant to start a micro-loan program to help small businesses. A well-known figure in East Harlem, he had to be defunded for not fulfilling his obligations.

"Look, the truth is, there's simply no there there," says a former executive of the zone. "You know how they say in Hollywood every other person is walking around with a screenplay? Well, in Harlem now, every other person is walking around with a plan to get Empowerment Zone money. But they're not fully thought-out and developed proposals; they're concepts."

MARK ALEXANDER BELIEVES HE KNOWS what El Barrio needs, and it's the same thing he thought it needed when he first went to work at Hope Community in the late seventies: leadership. "There is in East Harlem even the absence of the perception of leadership," he says. "Communities need leaders, and this community in particular needs more young people to stay here after college."

Raul Rodriguez, who, like Alexander, plays a quasi-leadership role by virtue of the services he provides, is more specific. "We need some leaders who've made it in life and see politics as a way to give back, as a way to use the resources of their success. What we have now is people who take these positions to help themselves."

Rodriguez is particularly hard on East Harlem's state senator, Olga Mendez, who, after 21 years in office, is the grande dame of Latino politics. Mendez, a Democrat who is very close to both Mayor Giuliani and Governor Pataki, is credited with helping to get the East River Plaza project going. "I've adopted a nonaggression pact toward Olga," says Councilman Philip Reed, who's had a particularly difficult time with her. "I don't win beating up on a 70-year-old Puerto Rican woman. All I will say is, she tells you she has influence. Good. Tell her to use it."

Rodriguez goes even further: "Olga simply doesn't have the energy anymore. Every time I see her, she says she's retiring. But then she doesn't. What that means to me when someone says they're retiring and then they don't is that they simply don't want to work anymore."

Mendez seems genuinely surprised by the harsh criticism. "We've always worked well together and he comes to my fund-raisers and supports me," she says of Rodriguez. "We humans are full of surprises, I guess. But I do my job, and when my constituents need me I'm there."

But as the Puerto Ricans of East Harlem look toward the future, there are larger issues at stake than the performance of a state senator who at most will serve one more term—particularly the issue of holding on to East Harlem as a social, political, and cultural center for Puerto Ricans. Help may lie across the Harlem River in the Bronx, which, thanks to Borough President Freddy Ferrer and Democratic county boss Roberto Ramirez, has become a Puerto Rican political powerhouse.

"I've said to the Bronx that they'd better do something about East Harlem," says Rodriguez. "I've told them I'm not running for anything, but they still see me as a threat. I've also told them, Freddy Ferrer, we don't see you. You're supposed to be a leader of the Puerto Rican community, not just of the Puerto Ricans in the Bronx. Our leaders have to see these voids. They have to recognize the possible loss of Manhattan as a Puerto Rican enclave."

Implicit in this statement is that Ferrer also has to make sure he has a unified Latino base if he plans a run for mayor in 2001. "The only real future we have," says Rodriguez, "is if we work together and consolidate the two communities." ■

nightlife

Louis C.K....Kool Keith...Stephanie Mills

Concerts

Jethro Tull—9/2 at 8. *Jones Beach Amphitheater, Wantagh (212-307-7171). $35–$45.*

Megadeth—With Type O Negative. 9/1 at 6. *Roseland, 239 W. 52nd St. (212-307-7171). $25.*

Moody Blues—With the Long Island Philharmonic. 9/5 at 8. *Jones Beach Amphitheater, Wantagh (212-307-7171). $15–$35.*

Alanis Morissette/Tori Amos—9/1 at 7:30. *Jones Beach Amphitheater, Wantagh (212-307-7171). $50, $37.50, $25.*

R.E.M.—With Spacehog. 9/4 at 7:30. *Jones Beach Amphitheater, Wantagh (212-307-7171). $30–$45.*

Small Stages

Arlene Grocery—8/31: Hot Water; Gone Again; Leona Ness. 9/1: Mehuman Johnson; the June Bugs; Stereolife. 9/2: Skin Walkers; Crambone; Junkman. 9/3: Van Gogh's Radio; Liquid; Ultrasound. 9/4: Big Jack Fan Club; High Waters; Huge. 9/5: Camacho; Eric Miranda; Snappy Nat. 9/6: The Weeds; Mark Linn; Ursula Burns. *95 Stanton St. (212-358-1633). $.*

The Baggot Inn—A friendly, intimate West Village gathering spot for NYU students and other sweater-wearing folk enthusiasts. 8/31: "Songwriter's Showcase." *82 W. 3rd St. (212-477-0622).*

Bottom Line—9/1: Kevin Coyne. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—9/2: Mogwai. *6 Delancey St. (212-533-2111).*

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. Dig the new, unscuzzy basement lounge. 8/31: Lazy 1; Cherub Scourge. *315 Bowery, at Bleecker St. (212-982-4052). $.*

Cooler—The free Monday-night series is one of the best musical bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Kiki and Herb: "Have Another." Thursdays: Mingus Big Band. 8/31: Angelica. 9/1: Michelle Lewis. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Joe's Pub—9/1-9/2: Hazelle Goodman. *425 Lafayette St. (212-239-6200)*

Knitting Factory—9/1: Steve Tibbetts; Choying Drolma; Cho; Rob Reddy's Sleeping Dogs. 9/2: Master Musicians of Jajouka; Rob Reddy's Honor System. 9/3: Master Musicians of Jajouka; Mark Dresser. 9/4–9/5: Black Star Benefit for Nkiru Books; Mark Dresser. 9/6: Black Star Benefit for Nkiru Books; Binary. *74 Leonard St. (212-219-3055). $*

Manitoba's—Shows at 10. No cover. 8/31: Rev. Vince Anderson. 9/1: Courtney Lee Adams Jr. 9/4: Adam Roth. 9/6: Beat Rodeo. *99 Ave. B (212-982-2511).*

Maxwell's—9/3: The Supersuckers; the Hellacopter Zen Guerrilla. 9/5: Mogwai. *1039 Washington St. Hoboken (201-653-1703).*

Mercury Lounge—8/31: Stargazer; Applehangers; Super Tuesday; Magic Shop. 9/1: Oezlan; Aztec Tri Orbis; Apollo Heights. 9/2: Travis Allison Ban the Lopes; Dave Ellis Group; Hot Water. *217 E Houston St. (212-260-4700).*

S.O.B.'s—Most nights, sets at 10 and midnight. 8/31 Vinyl Voodoo. *204 Varick St. (212-243-4940).*

Tramps—9/1: The Supersuckers; the Hellacopter Zen Guerrilla. 9/2: Neurosis; Candiria; Cave In *51 W. 21st St. (212-727-7788).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati Thursdays: Groove Collective. 9/1: Kool Keith D.J. Spooky; D.J. Logic. 9/21: Andy Stochansky Dispatch. *161 Hudson St. (212-966-5244) $.*

Clubland

205 Club—Blink and you could miss this tiny, unassuming Lower East Side nightspot on a particularly desolate block of Chrystie Street. But the club out-of-the-way locale perfectly fits the man unassuming (but nonetheless excellent) partie that happen here, including the underground-hip hop night "Indie 500," where great D.J.'s like M Len, Eclipse, and Matt Glazer take over the wheel of steel; and "Soul-Sa," a cool new house-musi party on Sundays with D.J.'s Mario Roberto an Richard Lescrees. An added bonus: Most nights the cover barely scratches the $5 mark. *20 Chrystie Street ("Indie 500" info, 212-592-0903 "Soul-Sa" info, 212-473-5816).*

Baktun—A small, way-way-west venue that's host t some of the city's most relaxed, unpretentious clu nights, like the biweekly deep-house-theme "N'Ice," the friendly, long-running house-musi party "Bang the Party," a nifty trip-hop nigh called "Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with D.J.'s Lion, Seoul Cassien, Reid Speed, and Chris Thomas. Log o to www.baktun.com for complete schedule. *41 W. 14th St. (212-206-1590).*

Cream—With nights like "Uptown Sucks Saturdays," this Upper West Side nightspot proves that i has a good sense of humor about its uncool locale *246 Columbus Ave., at 72nd St. (212-579-9463)*

Don Hill's—South and west enough to scare away th rabble, this inconspicuous bar hosts rockers, clu kids, and vinyl gourmets—all of whom groove t some of the best D.J.'s in the city. Saturdays belon to the British rock of "Tiswas," while on Sundays D.J. Johnny Sender spins an eclectic mix of soul funk, rock, R&B, salsa, and house at "Loose." *51 Greenwich St. (212-219-2850). $.*

Flamingo East—This East Village nightspot boasts th long-running, very gay Wednesday-night house music party "Salon," with D.J.'s Gant Johnson an Emjay. Thursdays belong to "Drone," a lounge party with all arty videos and projections. *219 Second Ave. (212-533-2860).*

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear som cutting-edge tunes. Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-D.J.'s party wher media folk, artists, and others take their shot o the wheels of steel. Saturdays, things get funk with the hip-hop-and-soul-dominated "Say I Loud." *166 First Ave. (212-228-0444). $.*

Life—Okay, we give. It is the only hip place o

Performance
Elvis Lives!

Rapper Kool Keith is hip-hop's most consistently creative chameleon: With his crew the Ultramagnetic MCs, he laid down the boilerplate for Public Enemy's sonic assault; as Dr. Octagon, he invented one of the most twistedly hilarious personas since Digital Underground's Humpty Hump; and he has set the hip-hop world on its ear again with the Zapp-influenced vocoder funk and twisted lyricism of his recent album *Black Elvis.* Catch this otherworldly MC when he plays Wetlands on September 1. (See "Small Stages.")

Photograph by Scott Schafer

Performance

C.K. and Ye Shall Find

It's 10 A.M., and Louis C.K. (pictured, left) is exhausted. He had to take his dog to the hospital in the middle of the night, and "oh, yeah, I was also on *Conan.*" After years of writing and performing on *Late Show With David Letterman, The Dana Carvey Show, Late Night With Conan O'Brien,* and most recently *The Chris Rock Show,* C.K. is well-versed in the late-night routine. "I love trying to get really weird ideas on the air, and I even love the whole game of trying to meet people halfway so it'll work," he says. But there is no compromising at "Louis C.K.'s Filthy Stupid Talent Show," a weekly parade of guests with odd gifts, like the Jew Wrestler and El Predicto, who can see the future, but only when he's in a lot of pain. "He didn't work as well as I would have liked the first time," C.K. admits, "but I have a friend who's an actual masochist, and we're going to do it again with him." C.K., whose real last name is Szekely (pronounced *cee-kay*), scripts every show and plays host along with his two sidekicks, Sheriff John, a human, keyboard-playing Yosemite Sam, and Nixony the Cow, a tiny plastic figurine who appears very close-up on a television monitor above the stage. Comedian Jon Glaser lends the voices to both, and the resulting shoddy ventriloquism is one of the funniest shticks in the show. "I like to do things that are wrong in some way," he says, citing one of the reasons he feels comfortable at Comedy Central, where his filthy, stupid, and very funny show will air as a "Pulp Comics" special. "HBO is great," he says. "You can even make fun of Jesus on HBO, but it's too slick for me. I like things kind of junky." Check out his bizarre menagerie Tuesday nights at 8 P.M. at the Upright Citizens Brigade Theater, 161 West 22nd Street (212-366-9176). (See "Comedy.")

ARIEL LEVY

'hotograph by Matt Levine.

Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers–esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident D.J. Adam Scott. Thursday night's "Get a Life!" is a glammy hoot, thanks to D.J.'s Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary D.J. Grandmaster Flash, who spins surprisingly mainstream, Hot 97–ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. And, coming soon, Life will host a monthly drum-'n'-bass party called "Heat." 9/1: "Legends" presents Ultra Nate, the dance diva behind such monster club hits as "Show Me," "Deeper Love," and "Free." *158 Bleecker St. (212-420-1999).*

lother—This meatpacking-district mainstay plays host to some of New York's wildest, weirdest parties. Tuesday's belong to Jackie 60, the legendary night with brilliantly off-kilter themes like the Kate Moss–inspired, models-in-distress "Pooped-Out Party Girls." Thursdays are taken over by the very gothic "Long Black Veil," and Fridays are the ladies-only "Clit Club." *432 W. 14th St. (212-366-5680).*

hm—Ohm offers loungey, too-cool vibes with hipster promoters like ex–"Creme & Sugar" bad boys Jacques & Pascal. D.J. Stormin' Norman spins house classics at Thursdays night's "Vague," while Jacques & Pascal's Friday party "Dr. Feelgood & the Sugar Party" provides heavy doses of R&B and classic funk. A recently launched Thursday-night soulful-house party called "Balance" should provide much-needed, er, balance, to the club's upscale-oriented schedule. *16 W. 22nd St. (212-229-2000)*

he Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Promoters Marc Berkley and John Blair host the still thriving (and very, very Chelsea-boy) Saturdays with D.J. Victor Calderone, while "Big Fridays" offer house music for a straitlaced date crowd. *515 W. 18th St. (212-627-0404). $.*

Shine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now home to low-key, D.J.-oriented theme nights like the upscale house-music party "Groove On!," hosted by Limelight impresario Alan Sanctuary, and a brand-new Friday-night party called "Looker," which promises go-go girls and belly dancers. *285 West Broadway (212-941-0900).*

Soundfactory—A curiously inactive presence in the city's club scene, Soundfactory has almost completely fallen off the clubland radar. But this should change with a recently introduced rave-oriented Friday-night party that offers big names from the worlds of techno, drum 'n' bass, and house. *618 W. 46th St. (212-489-0001)*

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP room (for those occasions when plain VIP just won't cut it), and a swank roof deck. Every Friday, the main floor belongs to Hot 97's D.J. Enuff. Saturdays, D.J.'s Doo Wop and Gyvis spin classic hip-hop, while Frank Delour spins house. "Cafe Con Leche," a Latin-house-themed night, takes over every Sunday. Look out for a Friday-night soulful-house party called "Twisted," with D.J.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow, thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the venue and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St. (718-992-5974).*

Twilo—Twilo is *the* superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king D.J. Junior Vasquez and his bare-chested Chelsea-boy following. 9/2: D.J. Hype; Andy C; MC Fats; MC GQ; D.J. DB; D.J. Dara; Dieselboy; Blueline; Roy Dank. 9/3: "Ultimate BASE," with Carl Cox; Mark Lewis; Jim Masters. 9/5: Uplifting trance from Dave Seaman, best known for his vaporous remixes of Alanis Morissette's "Uninvited" and Placebo's "Without You I'm Nothing"; Scott Henry; Quivver. *530 W. 27th St. (212-268-1600).*

Vanity—This small, unassuming club stays fairly quiet most of the week, but livens up Wednesdays with the drum-'n'-bass, house, and hip-hop party "Surface," featuring local D.J.'s Swingswett and Reid Speed, and Thursdays with the excellent drum-'n'-bass party "Physics," which draws top talent from the U.K. One note of caution: Vanity's bar staff is among the rudest in the city. *28 E. 23rd St. (212-254-6117). $.*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday, Fridays are hosted by deep-house D.J. Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. 9/3: Stephanie Mills; D.J. "Little" Louie Vega; Timmy Regisford. *6 Hubert St., at Hudson. (212-343-1379).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. $15–$20 cover; $10 minimum. Sets at 9 and 11. 8/31: The Famous Duke Ellington Orchestra. 9/1: Maria Schneider Jazz Orchestra. 9/2–9/4: Paul Bley, Gary Peacock, Paul Motion. *315 W. 44th St. (212-581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight

Performance
Run of the Mills

She's best known as the diva from 'The Wiz' and the voice behind the blissed-out R&B hit "Never Knew Love Like This Before," but Stephanie Mills will no doubt be able to add another great tune to her résumé with the epic soul of her new single "Latin Lover." Mills will turn in a rare performance at the weekly house-music party "Shelter" at Vinyl on September 4 with D.J.'s Timmy Regisford and "Little" Louie Vega. (See "Clubland.")

artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (212-475-8592).*

Cornelia Street Cafe—Sets at 9. *29 Cornelia St. (212-989-9319).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 8/31: John Funkhauser Quartet. 9/1: Tom Beckham Quartet. 9/2: Elvis Sinatra. 9/3: Joshua Breakstone. 9/3: Joshua Breakstone Trio. 9/4: Tom Beckham Quartet. 9/6: Will Sellenraad Trio. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Garage Restaurant and Cafe—A comfortable West Village jazz spot located in a former auto garage. 8/31: David Coss. *99 Seventh Ave. So. (212-645-0600).*

Iridium—In this surreal basement club across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 8/31–9/5: Peter Bernstein, Larry Goldings, Bill Stewart. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight sets Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. *116 E. 27th St. (212-576-2232).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start around 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So. (212-242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/31–9/5: Tom Harrell Big Band. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100). $12.50–$24.50, two-drink minimum.*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.–Thurs. at 9. Through 9/5: Greer Barnes; Mitch Fat Dave Attell; Nick DiPaol Louis C.K. *117 Macdougal (212-254-3480).*

Comic Strip—Probably t most expertly booked club the city, this showcase off an eclectic mix of comedia every night of the week. *15 Second Ave., bet. 81st and 82 Sts. (212-861-9386).*

Dangerfield's—Founded by t respect-deprived comedia two decades ago, this Vega style lounge is one of the cit oldest comedy establishment Shows Fri. at 9 and 11:15; Sa at 8, 10:30, and 12:30 A.M Sun.–Thurs., continuous fro 8:45. Cover is $15 Fri. an Sat.; $12.50 on weeknight no minimum. *1118 First Ave bet. 61st and 62nd Sts. (21 593-1650).*

Gotham—A trendy comed spot in the Flatiron distric Every Tues. and Sun. Ne Talent Showcase. Sun.–Thur at 8:30; Fri. and Sat. at 8:3 and 10:30. Cover is $12 Fr and Sat., $8 on weeknight Two-drink minimum. *34 22nd St. (212-367-9000).*

Luna Lounge—At Monda night's "Eating It," veterans *The State* and *Saturday Nig Live* turn up regularly, as do Janeane Garofalo. Expect lo of personal monologues of post–Spalding Gray variet plus the odd freak in dime store costumes and glitter-en crusted wings performin numbers from the *Krofft S perstars* show. Some of it is successful, some is no but none of it is Jay Leno warmed over. $5 cove *171 Ludlow St. (212-260-2323).*

Stand-up New York—Robin Williams is known t drop by here unannounced to warm up for h *Letterman* appearances. Cover is $7–$12. Show Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sa at 8, 10, and 12. *236 W. 78th St. (212-595-0850)*

"Spin Cycle Comedy"—Comedy from Danny Cohe and Jodie Wasserman while you separate you whites and colors. Really. *King Size Laundroma 178 Seventh Ave., at 20th St. (212-501-6061 Free.*

Surf Reality—The Lower East Side's fave spot f sketch and improv, slackerly and otherwise. Thurs days: "The Black, the Jew and You!" *172 Allen St second floor. (212-673-4182). $.*

Upright Citizens Brigade Theater—Tuesdays: Lou C.K. *161 W. 22nd St. (212-366-9176). $.*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, th Oak Room hosts some formidable names in i cozy environs. (Early shows Tues.–Sat., late show Fri. & Sat.) Sundays: The Howard Fishman Qua tet. *59 W. 44th St. (212-840-6800).*

Asti—Singing-waiter frolics, with an emphasis o opera and operetta, are the keynote of this Villag landmark. Late dining. *13 E. 12th St. (212-74 9105).*

Bemelmans Bar—Through 10/9: Peter Mintun. $1 cover charge; $5 at the bar. *Carlyle Hotel, Madiso Ave. at 76th St. (212-744-1600).*

Danny's Skylight Room—$20, plus $15 minimu Claiborne Cary in "Claiborne Cary Alive!" *34 W. 46th St. (212-265-8130).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph courtesy of MAW Records

in concert

Bargemusic Season Opener

Classical Music

Tuesday, August 31

ew Amsterdam Symphony Orchestra—Performs Stravinsky's Suites No. 1 and 2 for small orchestra, Beethoven's *Ah, Perfido,* and Mozart's Symphony No. 39. With soprano Hanli Stapela. Eckart Preu, conductor. *St. Peter's Church in Chelsea, 346 W. 20th St. (212-691-6263), at 7:30; $10.*

Thursday, September 2

argemusic—Performances of Mozart's Trio for Clarinet, Viola, and Piano in E-flat major, Bruch's *Pieces for Violin, Clarinet, Viola, and Piano,* Brahms's Clarinet Trio in A minor, and Templeton's *Pcoket Sonata for Clarinet and Piano.* With clarinetist Thomas Hill, violist Cynthia Phelps, and pianist Randall Hodgkinson. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-2083), at 7:30; $23.*

Sunday, September 5

argemusic—See 9/2, at 4.

t. Bartholomew's Choir—Performs Langlais's Messe Solennelle, with organist Stephen Tharp. William Trafka, conductor. *St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0227), at 10:50 A.M.; free.*

Monday, September 6

ehmann College Community Band—Performs works by Von Suppe's *Poet and Peasant Overture,* Rossini's *Italian in Algiers,* Offenbach's *Ballet Parisienne,* and other works. Jerome Sala, conductor. *Outdoor Amphitheater, CUNY Lehmann College, Bronx (718-960-8247), at 4; free.*

Festivals

arlem Meer Performance Festival—The Central Park Conservancy presents an outdoor concert by the A.R.C. Gospel Choir, 9/5 at 4. *Plaza at the Charles A. Dana Discovery Center, 110th St. near Fifth Ave., Central Park (212-860-1370); free.*

Dance

avid Dorfman and Dan Froot—Perform *Horn, Bull,* and *Job,* three performance-art duets in a program entitled "Live Sax Acts," as part of Dance Theater Workshop's Carnival Series, 9/2 and 9/3 at 8; through 9/12. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

onné Moretton Dance Group—Performs the premiere of *e. e. cummings songcycle,* a work choreographed by Moretton to song settings by Ellen Mandel of ten cummings poems, with soprano Jennifer Brody, baritone Rob Gildon, and live piano accompaniment by Mandel, 9/3 at 8. *Soundance Studio, 385 Broadway, fourth floor (212-941-6457); $10.*

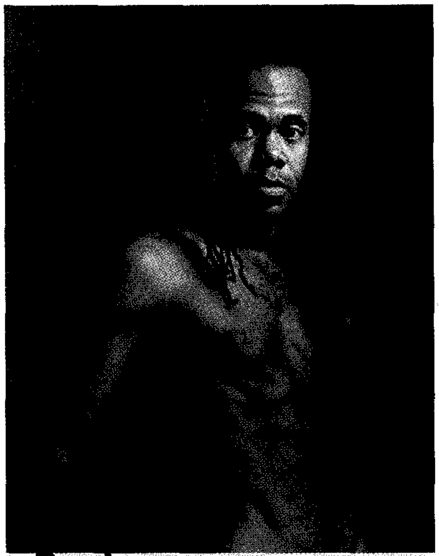
Molly Hickok and Paule Turner—Hickok performs her solo work *Mary Chestnut's Bone Case,* about a privileged southern woman during the Civil War, and Turner performs *She's Out of Her Tree,* a solo piece about a desperate housewife's attempts to change her life, as part of Dance Theater Workshop's Carnival Series, 9/4 at 8 and 9/5 at 3. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Patricia Fox and Tal Yarden—Perform *Corpus Exquisitus,* a site-specific piece based on the Surrealist game of Exquisite Corpse, composed of three divergent narratives woven together, with Julia Atlas Muz, Aaron Landsman, Willa Carroll, Mike Iveson, and Julia Jarcho, 9/2–9/5 at 6. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Reggie Wilson/Fist and Heel Performance Group—Perform "Qoqoda," a program of original works with live accompaniment, including Wilson's *Pang, Introduction, The Dew Wet, N/UM,* and a new work by performance artist Rhetta Aleong as part of the Dance Theater Workshop Carnival Series, 8/31 and 9/1 at 8; through 9/19. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077); $15.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."



Previews
Rhythm and Blues

Reggie Wilson (pictured), long known for his dance settings of blues, spirituals, and other forms of traditional black music, brings his latest creation to Dance Theater Workshop starting this Tuesday. "Qoqoda" (a Zimbabwe Ndebele word meaning "knocking") features live vocals and rhythms arranged by Wilson, based on his extensive study of musical styles from the antebellum South, the Caribbean, and Africa (see "Dance").

hotograph by Steven Lee Ashmore.

Wice *continued from page 21*

periodic e-mail updates about the business, even after raising $4.5 million in so-called angel money from individual investors like Glen Bell, the founder of Taco Bell. "You still have to do the institutional round. Flatiron's track record for IPOs and acquisitions is second to none," says Park. Kozmo.com has plenty of "deal heat" going for it. Flatiron's VCs measure interest by the number of people willing to show up at any given presentation. Much of the energy obviously comes from the pitch ("Internet to your door . . . in under an hour"), but Flatiron's reputation only increases the heat.

One of the other four companies Flatiron presented is led by a startup veteran with a bona fide Internet success, an Atlantan named Gregg Freishtat. He is one of a new personality type, the serial entrepreneur. He starts successful companies the way others manage their love lives: He needs the intensity of adversity.

His latest scheme is VerticalOne, which helps people centrally organize all of their Web-based accounts—bank, airline miles, stockbroker, you name it—but he is cleverly getting other sites in the Flatiron family, like TheStreet.com, to market it for him. This is the secret of a successful VC firm, which operates more like a clubhouse than like a bank.

THE PHENOMENAL SUCCESS OF VENTURE CAPital threatens to undo itself. A midsummer correction wreaked portfolio carnage to match the shot-up Atlanta offices of All-Tech Investment and Momentum Securities. Then Internet stocks rebounded sharply last week.

No one really knows why the dot-com stocks pulled out of their dive. But it almost certainly has less to do with Alan Greenspan and interest rates than the fact that the flood of Internet IPOs suddenly turned into a trickle. This solved a supply problem (the market has been swamped with shares faster than the public can absorb them) that has been dragging on Internet stock prices. Some 140 Internet companies have already gone out this year. Dozens more, however, are waiting in the wings for an Autumn liquidity event.

That's why last week's Internet recovery is a catch-22 for VCs like Flatiron. When all the Wall Street underwriters get back from the Hamptons, the biggest threat to Internet stock prices won't be the lull before summer earnings are announced in October. It will be all this venture-capital money looking for exits. ■

E-mail: Nwice@dti.net

the mix

Henry Isola Classic...Tugboat Festival

The Tube
All Choked Up and Nowhere to Go

Ann-Margret (pictured left) is frumpier than we ever imagined possible as a grandmotherly 58-year-old watcher of too much television who tries to get rid of her considerably younger, abusive alcoholic boyfriend, Nicholas Campbell, by framing him for the strangulation murder of a bar girl, only to end up in prison herself in 'Happy Face Murders' (Sunday, September 5; 8 to 9:45 P.M.; Showtime). Marg Helgenberger is the cop who will never catch her serial killer so long as she believes a word that Ann-Margret says. Henry Thomas is a graduate student in criminology who follows Marg around to get his master's. All of these people end up in a surprisingly saucy TV movie, loosely based on a true story, that alternates some pretty grisly stuff with some pretty funny jokes (Marg has lots of dogs around her house, with names like Ross Perot and Bob Packwood) while at the same time saying something snarky about television. To be followed by a fifteen-minute mini-documentary introducing us to the real-life principals in the case.

John Leonard's TV Notes

Dalziel & Pascoe: The Wood Beyond (9/4; 9 to 11 P.M.; A&E) brings back the loutish Dalziel (Warren Clarke) and the overly intellectual Pascoe (Colin Buchanan) in an especially complicated and satisfying English countryside murder investigation that involves a giant pharmaceuticals company about to merge with an American corporation, an animal-rights terrorist group whose commando leader has her own ulterior agenda, and secret medical experiments that go back to World War I and involve the vanishing of Pascoe's very own grandfather. Wonderfully adapted from the first-rate Reginald Hill detective series.

National Geographic Explorer (9/5; 8 to 10 P.M.; CNBC) launches its thirteenth season with a network switch and what the producers promise will be "a new emphasis on *Explorer's* adventurers and field specialists." Whatever. Highlights of upcoming episodes include a jazz-playing New Yorker who sets sail across the North Atlantic on a raft made from garbage, and the excavation of mummies from the graves at Bahariya Oasis.

Radio Highlights

Gish Gen—9/5 at 8 P.M. The author of *Who's Iris* speaks with host Lewis Burke Frumkes. WPA 930 AM.

"The Better Sex"—9/4 at 6 P.M. Thomas Moore defends Hillary Clinton's *Talk* magazine intervie to host Danna Day. WEVD, 1050 AM.

Lectures and Panels

"The Kabbalah"—8/30 at 8 P.M. An exploration the central text in Jewish mysticism. The Ne York Film Academy, 100 E. 17th St. (212-465 7254); $10.

The Written Word

Gary Schmidgall—8/31 at 7 P.M.: Reading from *Wa Whitman: Selected Poems 1855–1892,* which h edited. A Different Light, 151 W. 19th St. (212 989-4850); free.

"Women's Poetry Jam"—8/31 at 7 P.M.: Hosted by Vittoria Repetto. Bluestockings, 172 Allen St. (212 777-6028); free.

James and Martha Pearl Villas—9/1 at 7 P.M.: Th *Town & Country* food-and-wine editor and h mother discuss their Southern-cooking opus, *M Mother's Southern Kitchen.* Barnes & Noble, 197 Broadway at 66th St. (212-595-6859); free.

Tours

"Greenwich Village at Twilight"—9/2 at 5 P.M.: Vis the Jefferson Market Courthouse, St. Luke-in the-Fields Chapel, and the onetime homes Aaron Burr, Edith Wharton, and e.e. cumming Meet at the Washington Square Arch (212-439 1090); $10.

"Grand Central Terminal"—9/4 at 11:30 A.M.: Investigate one of the world's most famous railroad terminals, which has recently undergone a $200 million renovation. Stops include the former apartment of John. W. Campbell, Vanderbilt Hall, th new east staircase, and the former site of th Newsreel Theater. Meet at the corner of 42nd S and Lexington Ave. (212-265-2663); $5.

"Union Square and NoHo"—9/4 & 9/5 at noon: Sta at Union Square, the site of the first Labor Da parade, and continue down to New York's newe landmark district, stopping at the Astor Librar and Collonade Row. Call 212-465-3331 f meeting place and reservations; $12.

"Carnegie Hill"—9/5 at 2 P.M.: Visit the fancy shmancy boutiques and restaurants, magnifice mansions, clapboard frame houses, and luxurio apartments of the neighborhood once home t Otto Kahn, Felix Warburg, Bette Midler, Pa Newman, Pierre Cartier, and Vladami Horowitz, and examine the designs of the S Nicholas Russian Orthodox Cathedral, the Jewish Museum, and the Cooper-Hewitt. Meet a Madison Ave. at 96th St. (212-348-4226); $10.

"Glorious Gramercy Park"—9/4 at 2 P.M.: What wa once a swamp is now one of the city's most exclusive enclaves, complete with Manhattan's only private park. Stops include the onetim homes of John Garfield and Edwin Booth. Mee

Photograph by M. Grossman/Showtim

AME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	OAK MSG 7:30PM	OAK MSG 7:30PM	OAK MSG 7:30PM	OAK FOX 1PM	ANA FOX 10PM	ANA FOX 4PM	ANA ESPN 8PM
METS	HOU FSNY 8PM	HOU FSNY 8PM	HOU FSNY 8PM		STL WB 7:40PM	STL FOX 1:15PM	STL WB 1:40PM
METROSTARS							CHI UNI 1PM
LIBERTY	PLAYOFFS THIS WEEK / GAMES TO BE ANNOUNCED						
	8/30	8/31	9/1	9/2	9/3	9/4	9/5

in front of the Gramercy Park Hotel, 52 Gramercy Park North, at Lexington Ave. (212-969-8262); $10.

abor Day Tour”—9/5 at 2:30 P.M.: Visit the homes of Emma Goldman and other labor-movement leaders, plus the First Houses housing project and the site of the Astor Place Shakespeare Riots. Call 718-264-3021 for details and meeting place; voluntary contribution requested.

Events

udson River Festival—Through 9/1: A celebration of the river that has been the economic lifeblood of New York City since the Dutch landed in what is now Battery Park, with dancing, lectures, an ice-cream social, and Richie Havens and other musicians. At the waterfront near the World Financial Center. Call 212-528-2733 for details; admission is free.

he East Village Summerfest”—9/4: Arts, food, shopping, and performances. Fourth Ave. between 8th and 13th Sts. (212-995-9412); free.

Washington Square Outdoor Art Exhibit”—9/4–9/6: Artists from Maine to Florida converge on the streets of Greenwich Village for this semi-annual open-air exhibition of oils, pastels, watercolors, photography, sculpture, jewelry, glass, and ceramics by over 200 artists. University Place between 12th St. and Washington Square East and LaGuardia Place from Washington Square South to Bleecker St. (212-982-6255); free.

th Annual Tugboat Festival”—9/5 at noon: Crews from a dozen of New York Harbor’s tugboats will race and engage in a nose-to-nose pushing contest. The Intrepid Air and Space Museum, Pier 86 at W. 46th St. and Twelfth Ave. (212-957-3708); free.

Benefits

gstock—9/5 from 2 P.M. till 10:30 p.m.: A day that hopes to be a riot, without any rioting. 10,000 spectators are expected to turn up to see Hedda Lettuce, Girlina, John Kelly as Joanie Mitchell, Lypsinka, and many, many Chers. Pier 54 (212-439-5139) or (800-494-TIXS); $15–$20.

Exhibitions

he Carriage Era in New York”—Through 9/10: An exploration of the obsolete but elegant method of transportation. PaineWebber Art Gallery, 1285 Sixth Ave., near 52nd St. (212-713-2885); free.

uch Friends: The Work of W. B. Yeats”—Through 9/11: Books, manuscripts, photographs, correspondence from fellow literary figures like George Bernard Shaw, and drawings of Yeats by his father. The New York Public Library’s D. Samuel and eane H. Gottesman Exhibition Hall, Fifth Ave. at 42nd St. (212-869-8089); free.

wo Five-Letter Words: Lenny Bruce”—Through 10/3: A tribute to the late blacklisted comedian featuring all of Bruce’s surviving television work, including appearances on *The Steve Allen Show* and *Arthur Godfrey and Friends.* Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $6.

ashion Onstage: Couture for the Broadway Theater, 1910–1955”—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); recommended donation $5.

Online

New York Magazine on the Web —“Stephanie’s Surf Report” (in the “Today” section of www.newyorkmag.com) visits a new Website each weekday. This week: Listen to a lot of yada-yada-yada with Web talk radio; feel nice and smug when you read this online ’zine; get college textbooks for cheap; pick up tips on finding that prime cut of beef; and read stuff from Web writers who actually get it. And while you’re in the neighborhood at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and our expanded “Cue” section, plus Web exclusives like daily event picks, “First Words” for bibliophiles, New York trivia, our helpful Subscriber Service Center, and much, much more.

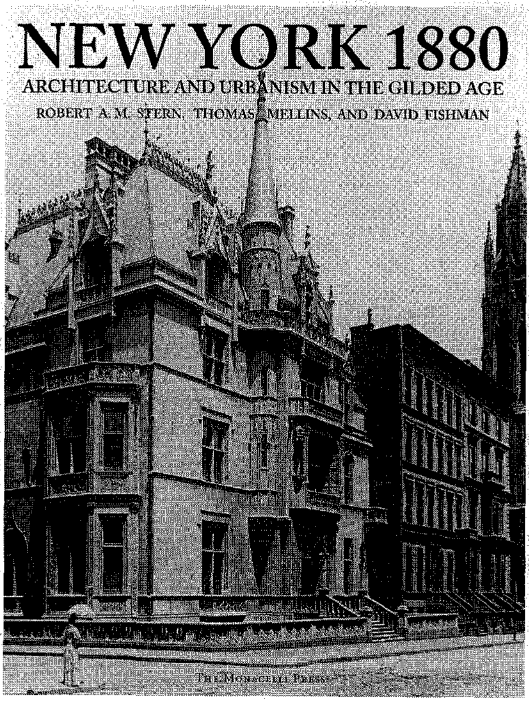
Sports

Henry Isola Classic—With fall just a month away, the thoughts of runners everywhere are starting to turn toward cross country. On 8/5, the New York Road Runners Club will host the first in a series of six autumn cross-country races, the 35th annual Henry Isola Classic, a four-mile race in memory of the avid runner and track-and-field journalist. The race starts at 11:30 A.M. at “the Flats” at 252nd Street in Van Cortlandt Park, Bronx, and proceeds along the recently renovated trails of the park. The race fee is $3, and registration takes place the day of the race only, so

In Print

The Cost of Living

While there’s plenty of money floating around Manhattan right now, it’s no Gilded Age architecturally, according to Robert A.M. Stern, who has just completed *New York 1880,* the latest expensive, expansive volume in his series on architecture and urbanism in New York. “In the period after the Civil War, every activity needed a new building—if you took a walk through New York back then, you would see Saint Patrick’s Cathedral under construction and Temple Emanu-El and the Vanderbilt mansion; you’d see a society that was just building an elevated rail that made suburban life possible and erecting the first and most spectacular of the bridges. You’d say, ‘My God, what a new world this is!’ ” Stern exclaims. “Now if someone has a lot of money, they aren’t building here; they are buying an old home from that period instead.” Fortunately for Stern, a man who has been compared to Ralph Lauren because he builds a *lifestyle* rather than a mere house, people with a lot of money are building elsewhere: He constructed Michael Eisner’s log cabin in Aspen, and former Universal Studios chairman Frank Biondi’s 7,000-square-foot summer place in Martha’s Vineyard. But Stern is quick to point out that the 1880s were a time of far greater architectural commitment to the underclass than are the 1990s. “Fine buildings were erected as social experiments to better the lives of the less-well-off, and a handful still exist, like the Tower and Home group of buildings in Cobble Hill or the Astral Apartments in Greenpoint,” he says. “Richard Morris Hunt, one of the first Americans to study Beaux Arts, was also one of the first to build experimental apartment tenements. Lately, our best talent is not always engaged in a wide enough variety of projects.” Stern is currently at work on the Chatham—an East Side building where apartments range from $600,000 to $6.5 million. ARIEL LEVY


NEW YORK 1880
ARCHITECTURE AND URBANISM IN THE GILDED AGE
ROBERT A. M. STERN, THOMAS MELLINS, AND DAVID FISHMAN
THE MONACELLI PRESS

Latin food *continued from page 43*

PIO PIO, Peruvian

According to food scholar Copeland Marks, "Peru probably has the most important cuisine in South America." It's something of a letdown, then, to learn that this distinguished diet is big on two less-than-remarkable ingredients: potatoes, including the purple Peruvian variety, and poultry. But before you scoff, consider the rotisserie chicken from Pio Pio, a chainlet of exceptional poultry parlors with branches in Queens and Washington Heights. The two-story branch on Northern Boulevard in Jackson Heights, with its electric-blue paint job, votive candles, and Dean & Deluca–worthy fruit-and-vegetable displays, stands out from the nondescript neighboring storefronts. Beef hearts, chicken gizzards, and cuy (guinea pig) are also emblematic of the country's cooking, but the owners of Pio Pio (and rivals like Park Slope's Coco Roco and Manhattan's El Pollo) rightly assume that succulent roasted birds would be a much easier sell, especially when they're as intensely fragrant with garlic, wonderfully browned, super savory, and perfectly cooked as they are at Pio Pio. The recipe runs in the family: One of the partners inherited it from his father, who runs a rotisserie of his own in Jauja, a small Peruvian mountain village. Their birds are marinated for twelve hours in a mixture of cumin, salt and pepper, garlic, Peruvian beer, and a few key ingredients that the owners prefer to keep as a trade secret. (After all, Pio Pio doesn't have a monopoly on Peruvian rotisserie chicken in this town, but it hopes to someday.) The ideal meal here begins with a sweet, tangy pisco sour, the Peruvian cocktail made from fresh lime juice, sugar, egg white, and the brandy called pisco (which some say has hallucinogenic properties, but don't hold your breath). Then order one of the hearty combination dinners, like the $26 Matador Combo, which includes a whole rotisserie chicken; fresh avocado salad; rice and beans; sweet, addictive plantains; and even a side of thin, little hot-dog slices on top of crispy fries (a popular Lima street food, not a pisco-fueled concession to Yankee palates).

Pio Pio, 84-13 Northern Boulevard, Queens; 718-426-1010.

RINCONCITO PERUANO, Peruvian

This Hell's Kitchen hole in the wall has no liquor license, no pisco sours, and no rotisserie chickens. But it does have a killer seviche: tidbits of sea bass, whole shrimp, and squid in an expert lime-juice marinade, redolent of garlic, ginger, red onion, cilantro, and pepper. It's garnished, as is traditional, with a chunk of sweet potato and a small mound of choclo, giant Peruvian corn kernels. The caliber of the seviche augurs well for the rest of the menu, which shrinks considerably during the week. (Go on Saturday.) And don't leave without ordering something yellow—one of those national specialties that are drowned in a sea of spicy, marigold-yellow aji pepper sauce. Papas à la huancaina are cold boiled potatoes, cut lengthwise and drenched in a creamy cheese-and-aji sauce, with a garnish of olives and cilantro. And aji de gallina is a delicious casserole of those same two national building blocks, potatoes and chicken, ignited by the mirasol chili peppers that infiltrate an otherwise mellow purée of cheese, ground walnuts, and crushed bread crumbs. Try the chicha morada, a deep-purple drink made from a variety of pre-Columbian (or, more precisely, pre-Pizarro) corn, lemons, sugar, and cinnamon, plus the chalky ice cream in tropical fruit flavors like cherimoya, mango, and lucuma.

Rinconcito Peruano, 803 Ninth Avenue, near 53rd Street; 212-333-5685.

LA FONDA BORICUA, Puerto Rican

The cuisines of Puerto Rico and the Dominican Republic are closely linked. Both are based on a fusion of Spanish, African, and indigenous Arawak ingredients (especially yuca, yams, pigeon peas, and plantains), and both revolve around hearty, soul-nourishing "peasant fare" like tripe soup, rice and beans, and meat-and-vegetable stews. The Puerto Rican word for a casual, diner-style restaurant is *fonda,* and in New York, La Fonda Boricua in East Harlem is among the best. Identified by a sign that reads, perplexingly, GINA Y GEORGE (the names of the previous owners), La Fonda Boricua serves stews and rice from steam tables behind a long counter. Latin love songs blare from the jukebox to the giddy accompaniment of the waitress and counterman who like to sing along loudly. The menu changes daily, but all the regulars, including some roving park rangers, seem to know what they want before they sit down—a good thing since the orders take some time. The basic rule of thumb is to order what looks good. Today, the octopus salad looks good, and it is: fresh, vinegary, nicely seasoned with peppers and diced onion. The asopao, or chicken soup, is deliciously soothing comfort food, chock-full of potatoes and shredded chicken in a slightly starchy, tomatoey broth.

La Fonda Boricua, 169 East 106th Street; 212-410-7292. ■

be sure to get there early. There will also be 1.5-mile youth run (ages 14 and under) startin at 12:30, with a registration fee of $2. Call t NYRRC at 212-860-4455 or Warren Ring 718-287-0941 for more information.

Active-Isolated Stretching—Stretching is one of tho things everyone says is important but relative few people ever actually do. Now you have o less excuse. The next four-week session of stretc ing classes, taught by Jim and Phil Wharton a sponsored by the New York Road Runners Clu starts 9/1. The 50-minute classes meet on Wedne days at 7 at Pumping Iron Gym, 403 E. 91st Stree The fee is $60 ($50 for NYRRC members), a changing facilities and showers are available. C Maximum Performance International at 212-79 7559 for further information. And if you pass th up and pull a hamstring later, don't say we did warn you.

Tai Chi—Even if the rest of your weekend is fill with errands and social engagements, you can st grab a little relaxation Saturday morning. T Central Park Conservancy is offering a Tai C workshop for adults, 9/4 at 10 A.M. in the peacef environs of the North Meadow. The 90-minu class, led by Master Derrick Trent, will emphasi stress reduction and meditation, as well as worki on improvement on physical flexibility and mu cular coordination. Enrollment is free; call 21 348-4867 to register and for more information.

Rock Climbing—The next session of rock-climbi classes for adults begins 9/4 at 10 A.M., with su sequent classes 9/18, 9/25, and 10/2. All class are held at the North Meadow Recreation Ce ter in Central Park at 97th St. The two-ho class will focus on the fundamentals of climbin such as knot-tying and belaying. Registration $200 for the four-class session, and equipme (shoes and harnesses) is included. Call 212-34 4867 for reservations and information.

Happening The fifteenth annual Wigstock festival of "peace, love, and hair-spray, baby!" is upon us, September 5 starting at 2 P.M. at Pier 54. Things tend to get a little audacious at this festival of drag to benefit Gay Men's Health Crisis—let's just hope this summer's event is a little more placid than Wigstock's rock-'n'-roll namesake. See "Benefits" for details.

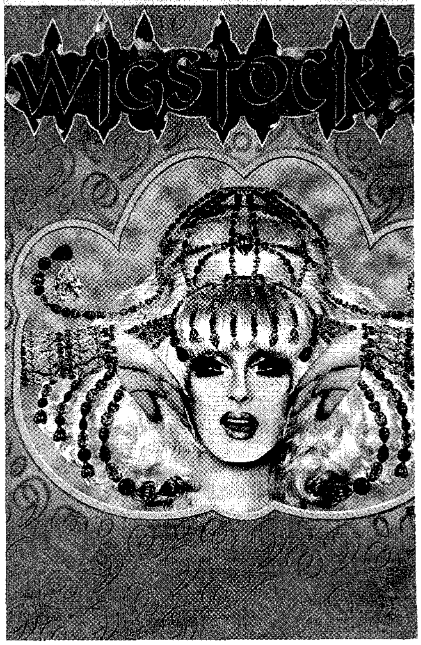


Illustration by Ewalt, courtesy of GMH

kids

Magic...Bird-watching

Opening Two-Bit Fun

"I miss that chicken in Chinatown," Gillian Simon says, recalling not dinner at Silver Palace but Bird Brain, the tic-tac-toe-playing chicken that she and her father would challenge at the Chinatown Fair arcade on Mott Street. "He was really good," recalls Simon, "but now the chicken's gone. It's just not the same." Indeed, the "World Famous" arcade is now merely "World Fam--s," bereft of its chicken—and its *o* and *u*. "Even *I* don't want to go there now," says Simon. Hoping to recapture the spirit—if not the fowl play—of her childhood, Gillian and her father, Dick, will open the 20,000-square-foot Broadway City arcade on 42nd Street this week. Dick has thirty-five years of Times Square arcade experience as the former proprietor of the now-defunct Broadway Arcade, but Broadway City is hardly your average quarter siphon. It's a Gotham-themed fantasia, so gaudy it makes it hard to remember that you're inside and not out in the middle of Times Square. In a three-story, multi-tiered space, the Simons have arrayed hundreds of video and carnival games among kitschy Hollywood-style re-creations of New York icons: Sports games fill a Yankee-inspired stadium, a virtual-reality roller coaster careens through Coney Island, and racing games roar down the West Side Highway. Past the *faux*-cobblestone streets of the West Village, a miniature Empire State Building cloaks an elevator near the Brooklyn Bridge. Across the way, the Statue of Liberty's disembodied head looms like an homage to *Planet of the Apes*. There are scores of cutting-edge video games that kids will love (like the 3-D Jurassic Park), and classics like Donkey Kong for elders with an Atari hankering. Broadway City will be the first business to debut on E-Walk, and will do so with an appropriate sense of irony: Instead of Whack-a-Weasel, that SPCA-frowned-upon amusement in which competitors bash pop-up plastic rodentia, the Simons have commissioned Whack-a-Mayor, featuring Koch, Dinkins, La Guardia, and, of course, Giuliani. Wanna play, Hillary?

LOGAN HILL

Children's Events

to the Jungle—A fierce tiger, a pack of wolves, and a lost little boy come to life on the marionette stage to perform classic stories from Rudyard Kipling's *The Jungle Book* at the **PUPPETWORKS** theater. Saturdays and Sundays, 9/4–12/19 at 12:30 and 2:30 P.M., and beginning 10/1, Friday evenings at 7 P.M. Extra performances 10/11 at 12:30 and 2:30 P.M. Admission is $7, $5 for children. 338 Sixth Ave., at 4th St., Brooklyn. For reservations, call 718-965-3391.

me *Sweet* Home—Escape to a world filled with oversize fruit and insect companions through an animated adaptation of *James and the Giant Peach*—part of the "Movies for Kids Bug Out" series at the **WALTER READE THEATER**. All films are suitable for families with non-phobic kids at least 8 years old, and programs—each weekend at 2, through 9/19—start with creepy-crawly cartoons. 9/4 and 9/5. 165 W. 68th St., near Broadway. Tickets are $3 for both adults and children. ●

Park Life—Get a glimpse of the many plants and animals that make **CENTRAL PARK** their home at the hands-on Woods and Water Exhibit, or grab a kit filled with bird-watching gear and check out what's flying around the Ramble. All at the Henry Luce Nature Observatory at Belvedere Castle year-round. Mid-park at 79th St. Tues.–Sun., 10 A.M. to 5 P.M. Call 212-772-0210. ●

Rough Seas Ahead—Get swept away by Hemingway's *The Old Man and the Sea*, the first large-format animated feature, part of "The Best of IMAX—A Giant Screen Festival" (9/3–9/23). The **SONY IMAX THEATER**, 9/3–9/6 and 9/14–9/23. Broadway at 68th St. Tickets are $9.50, $7.50 for seniors, and $6 for children. For showtimes, call 212-336-5000. Also at The Liberty IMAX Dome at the Liberty Science Center, 9/8–9/11. $8.50, $6.50 for seniors and children. Liberty State Park (Exit 14B off the New Jersey Turnpike), Jersey City (201-451-0006).

Random Acts of Magic—Robert Cartengna's amazing tricks and other illusions will captivate magic lovers ages 6 and up at the **NEW YORK PUBLIC LIBRARY**. 9/2 at 3:30 P.M. 96th St. Branch, 112 E. 96th St., (212-289-0908). ● ●

Uplifting—The music of the *ARC Gospel Choir* will help all in attendance get into the spirit of summer's end at the finale of the Harlem Meer Performance Festival, 9/5 from 4–6 P.M. in **CENTRAL PARK**. The Charles A. Dana Discovery Center (inside Central Park at 110th St. and 5th Ave.). For more information, call 212-860-1370. ● ●

Tasty Tale—Watch as puppets created from carrots, vacuum cleaners, and leather, as well as many other ordinary objects, perform Homer's epic *The Odyssey*, 9/4 and 9/5 at 4 P.M. **THE NIÑO NADA THEATER FESTIVAL**, at the Pink Pony (Ludlow St. bet. Houston and Stanton). Tickets are $9 and can be purchased at the box office, at www.ticketweb.com, or by calling 212-269-4849. For more information, call 212-715-1914. ●

Diaspora—At **THE JEWISH MUSEUM**, kids dress up to participate in two late-nineteenth-century Jewish households in very different parts of the world—a Lower East Side tenement and a Persian home—at the same time. "Pickles and Pomegranates: Jewish Homes Near and Far" will remain on view through 10/00. 1109 Fifth Ave., at 92nd St. (212-423-3200). Admission: $8, $5.50 for seniors and students, free to children under 12; on Tuesday evenings from 5 to 8, admission is free to all.

Play Ball—Play basketball, soccer, handball, or jump rope and create your own field day at **CENTRAL PARK**'s North Meadow Recreation Center. Free kits filled with a variety of games and sports equipment are available year-round through the Central Park Conservancy. Weekdays 10 A.M to 8 P.M. and weekends 10 A.M to 6 P.M. Call to reserve (212-348-4867). Mid-park at 97th St. ●

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

c u e

Ethan Brown
Nightlife

Barbara Ensor
Kids

Brett Kelly
Movies

Ariel Levy
Books
Events
Radio

John Leonard
Television

Nick Meyer
Sports
In Concert

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

ustration by Tim Carroll.

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

From $80/Day! Furn apts: licensed. Credit cards. Seen in The Wall St. Journal. **212-348-8100 / 800-550-7071 Fax: 348-8362 www.oxbridgeny.com**

Beautifully Furnished Apts The hotel alternative on the East Side, complete with concierge. As seen in **New York Living**. **800-658-7366** or **www.churchillcorp.com**

Extended Stays—The pleasures of home with the luxury of **The Regency Hotel.** Contact Sharon Cabral @: **212-339-4132**

800-835-8880 ABODE—Lovely furn apts. 4-nite min. abodenyc.com **212-472-2000**

AS YOU LIKE IT - Select Furn Apts. Style/Location/Value/Credit Cards. **800-277-0413 / 212-695-3404/4655 (fax)**

ESSEX HOUSE HOTEL at $100 a day
Executive & vacation suites. 80% discount - one-month minimum stay required*. Studios, 1 & 2-BR suites available. Park views. Maid service two times daily. Spa, concierge & all other hotel amenities.
*Please inquire about our short stay rates.
Contact David - **PH: 212-541-5800 ext 224**
Fax: 212-541-4410 1-800-689-4584 x228

To advertise in *New York Magazine's* **Town and Country,** call Tim Hyde: **212.462.3320** or fax: **212.462.3595**

Weekly/Monthly/Yearly—A variety of apts in Manhattan. We speak French, Spanish, Portuguese, Italian, Japanese, German, Korean. **www.maisonintl.com**
MAISON INTERNATIONAL 212-462-4766

COUNTRY PROPERTY

HOPE, NJ 1 HR NYC
Beautiful center hall colonial on 13 secluded acres with awesome panoramic views, landscaped grounds and custom-built decks and patios. Features 4 spacious bedrooms, 3 1/2 baths, large au pair suite, family room w/stone fireplace, hardwood floors, finished walk/out basement, in-ground pool, huge 2-level deck. Great entertaining! $329K. **908-637-6040**

HOUSE FOR SALE
Pennsylvania

POCONOS—Wonderful modern ranc on 2 lovely acres in lakeside communit 4 bedrooms, 2.5 baths w/jacuzzi. Larg master BR has walk-in closets, skylights and sunroom has beautiful, large hot tu Other amenities include central vac, a appliances, fireplace, skylights, garag Near Camelback and Big Boulder ski area New to market but must sell fast fo relocation purposes - and this is a steal $134,900. Additional adjoining buildabl 2 acres/$29,900. Owner. **570-325-7899**

To advertise in ***New York Magazine'*** **Town & Country**, call Tim: **212.462.3320**

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 235-yr-old, elegant Colonial Inn on 27 scenic acs w/pool. Lux rms, some w/fplc/jacuzzi. Antique/hike/relax. Country breakfast incl. **860-542-5100 / www.blackberryriverinn.com**

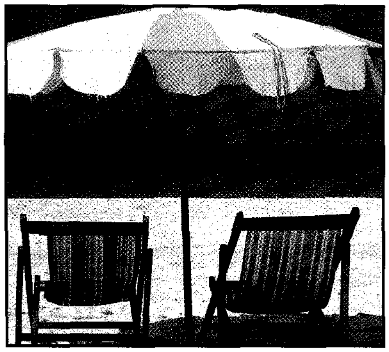
NEW YORK

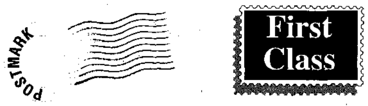
AWARD-WINNING MOUNTAIN GETAWAY
Deluxe mtn lodge in cool, clean 75,000-acre Forest Preserve. Great food and wine destination. In/out pool, spa, tennis. Winner of the **1999 NY Wine & Grape Foundation "Restaurant of the Year Award"!**
Live Jazz. Gourmet Restaurant. Featured NY Times.
Scribner Hollow Lodge, Hunter, NY
1-800-395-4683 www.scribnerhollow.com

In Southampton since 1901
THE VILLAGE LATCH, our Great Gatsby-style inn, has been the hotel of the rich and famous...and to this day it still remains so. Each of our 62 rooms are uniquely different, with all amenities. Options include decks, balconies, duplexes, suites, fireplaces, or your very own villa for private groups. Tennis, pool, health club and spa privileges. Imagine a 5-acre estate, yet right in the heart of the village, near ocean beaches.
Res: 800-54-LATCH / 516-283-2160
www.villagelatch.com

A Short Vacation That Feels Like Forever...
Is at Peri's Bed, Breakfast & Spa. Indulge yourself in an exquisite retreat in Montauk. You'll be spoiled with gourmet meals, massage, European skincare treatments, aromatherapy and the promise of a brand-new you!... **516-668-1394**

New York Magazine's
INNS AND LODGES





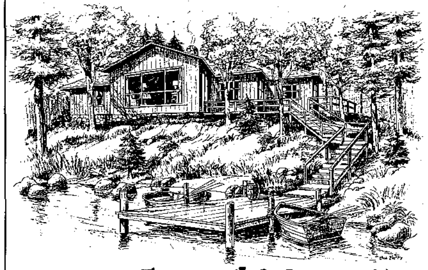
Hey, we are having a
great time! Its great
to get away.
See you soon.
Love Dianne and David

TO ADVERTISE IN NEW YORK MAGAZINE,
CONTACT TIM HYDE

call:
212.462.3320

fax:
212.462.3595

Amagansett, Hamptons . . . GANSETT GREEN MANOR
Exclusive hideaway cottages & suites set on 2 acres of beautifully landscaped gardens enhanced by ponds, patios, picturesque vus; all w/kits, priv bths, entrances. Wlk ocean/trans/shops. Pet-friendly - please inquire.
http;//www.peconic.net/gansettgreenmanor/
516-267-3133



Private, Tranquil & Romantic
Suites with jacuzzis for 2, fireplaces & Private decks
Lakehouse Inn On Golden Pond – Rhinebeck
90 minutes north of NYC (914)266-8093
millennium weekend available

"A DISTINCTIVE COUNTRY INN"
18 c. Colonial with canopy beds, jacuzzis, fireplaces, clawfoot tubs. Gourmet bkfst. A private 160-acre country estate with panoramic views. Hiking, swimming, fishing, wineries, antiquing. **"Mystic Meadows"...** So close yet so far.
90 mins NYC. **914-868-1934 www.mysticmeadow.com**

SOUTHAMPTON INN—
Charming, completely renovated 90-room hotel. Pool, tennis, beach shuttle, lounge & playroom. Fabulous breakfast buffet, light lunch by the pool or in our cafe. Walking distance to everything. Starting at $179.
800-832-6500 www.southamptoninn.com

FREE B&B DIRECTORY - CATSKILLS
17 of the Catskills' best B&B's, from cozy farmhouses to Victorian mansions. For a free directory from the Bed & Breakfast Association of Sullivan County (locator map included), call: **1-800-882-CATS** and say, "I Love NY".

[redacted]

Travel

SUMMER RENTALS

BRIDGEHAMPTON

Year-round rentals for all occasions. All amenities, 5-8 BRs, waterfront/woods. Pool/tennis/b-ball/gym/hot tub. Bike to beach/towns. Mins train/Jitney. Owner - Michael: **212-861-4046**
www.hamptonrental.com

East Hampton—Jeneen's Cottages. Rentals daily & weekly. Accommodates 1-4 with kitchen. $130-$225 per day. Cable TV. Adj. harbor. **516-324-9024**

FI - Ocean Beach - Oceanfront
New 5-BR home, avail Mon-Fri only. $1,095-$1,895. 2 beachfront decks, BBQ, hot tub, etc. All amens. David: **212-929-7531**

HEALTH SPAS

Five-Day Body-Fat-Loss Boot Camp—Steps To NJ Ocean. **732-775-7575**

SEASONAL RENTAL

BRIDGEHAMPTON—Brand-new 7-BR, 6-bth house on 5 acres w/pool & tennis. Great for groups. Avail weekly/weekends. **www.hamptonschateau.com** **212-787-6750**

BED & BREAKFAST New York

AS YOU LIKE IT—Accessible, affordable, attractive apts and B&Bs. **212-695-3404**

ACCESS NY—Quality furn apts/B&Bs. Short/long-term... **212-414-1326 fax: 4686**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

Metro Dwellings—Hotel Alternative. **212-712-9167** www.metrodwellings.com

79 St./Madison Ave.—Fully furn studios. Sublet day/week/mo. No fee. **212-327-4875**

To advertise
call Tim Hyde: **212.462.3320**

Health and Fitness

COSMETIC SURGERY

Volunteers Plastic Surgery Studies
Acne, Eyelidplasty & Liposuction. Discounted Fee. **212-737-8666**

LASER EYELID SURGERY
Free Consult With Eyelid Specialist. Fast Healing. **www.eyelifts.com 212-265-8877**

DENTAL

NY BREATH CARE
Provides The Most Effective Anti-Halitosis Treatment Avail. Featured On 0/20 & Today. App't/Info: **212-683-6505**

aser Teeth Whitening - 212-262-0950—ee Consultation - Cosmetic And Anxiety

ELECTROLYSIS

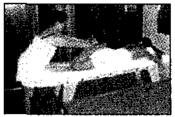
ose-Eve - Stop Tweezing & Waxing!—7 5th Av: **889-0166** / F. Hills: **718-793-1736**

HEALTH & BEAUTY

ASER COSMETIC SURGERY
LASER HAIR REMOVAL & BOTOX
D. Litwicki, MD, PC
72 Park Av. / 102 W. 75th St. **873-2334**

LASER HAIR REMOVAL
roven Method, Fast Results. **212-744-2274**
www.skinovations.com

YI PAK
Body Scrub • Deep Tissue Massage
2-hour session for $100



Includes:
- Stress-Relieving Steam
- Refreshing Shower
- Exfoliating Scrub
- Full-Body Massage
- Shampoo & Rinse

10 West 32nd Street, 2nd Fl. (Betw 5th & Bway)
212-868-0851 / 212-594-1025
FOR WOMEN ONLY
Credit Cards Accepted

LASER HAIR REMOVAL
dvanced Technology. Madison/54 **758-8867**

ll Family Massage Therapy—7 Days. Y Licensed. Outcalls. Irina: **201-242-9600**

Sports Guide

CANOEING

Orange & Sullivan Counties Offer miles of river to discover, from rushing white-water to gentle scenic stretches. We have all you need, from canoes and kayaks to rafts and campsites. Orange and Sullivan Counties are just 90 miles from NYC. One call makes all your reservations. Call: **800-882-CATS & say "I Love NY".**

PERSONAL TRAINER

WOMEN WHO WANT RESULTS
Need **The Bodysmith Co.**, As Seen In The May Issue Of Marie Claire. **212-249-1824**

1 Week Free Training - No Membership
Results Guaranteed. 20 Yrs Exp, Certified. Midtown Location. Pvt Gym. No Crowds. **Ultimate Training Center 212-207-8154**

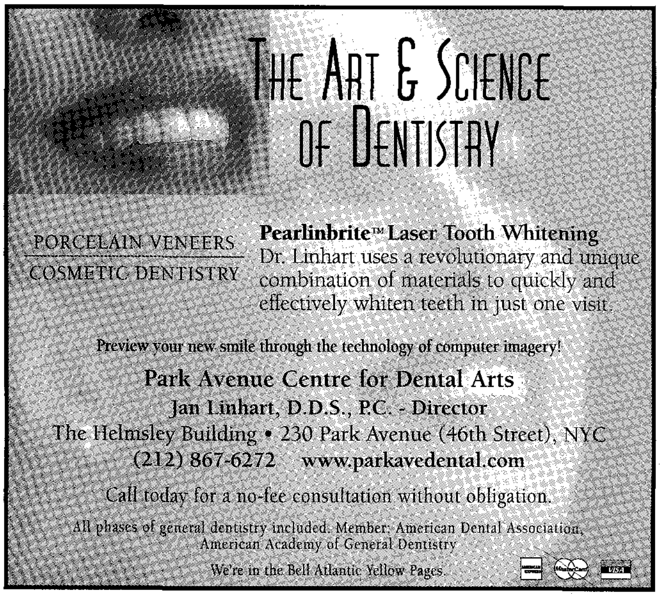
TENNIS

The Best Kept Secret in Sullivan County

Tennanah Lake Golf & Tennis Club offers 18 holes of magnificent par 72 golf and is less than 2 hours from New York City.
Stay & play packages for unlimited golf available!

Tennanah Lake Golf & Tennis Club
Call toll free: ***1 800 582 8305***
Roscoe-Hankins Road • Roscoe, NY 12776
e-mail: info@tennanah.com
www. tennanah.com

DENTAL



THE ART & SCIENCE OF DENTISTRY

PORCELAIN VENEERS
COSMETIC DENTISTRY

Pearlinbrite™ Laser Tooth Whitening
Dr. Linhart uses a revolutionary and unique combination of materials to quickly and effectively whiten teeth in just one visit.

Preview your new smile through the technology of computer imagery!

Park Avenue Centre for Dental Arts
Jan Linhart, D.D.S., P.C. - Director
The Helmsley Building • 230 Park Avenue (46th Street), NYC
(212) 867-6272 www.parkavedental.com

Call today for a no-fee consultation without obligation.

All phases of general dentistry included. Member: American Dental Association, American Academy of General Dentistry

We're in the Bell Atlantic Yellow Pages.

HEALTH & BEAUTY

TORN EARLOBE?
FREE EAR PIERCING WITH THE REPAIR OF TORN EARLOBE
212.744.LOBE • 212.744.5623
Insurance Accepted Where Applicable

TANNING SALON
212-308-1691

HOLISTIC HEALTH

PAMPERING SESSIONS
Tantra Sensual Therapy...Baths, Massages, Colonics - In Private Home.
www.tantratemple.com 212-868-7760

NEW! Diamond Skin For Men/Women. Facials, Waxing, Bodywork. CC's Accepted. **30 W. 48th St. 869-2727**

LICENSED ACUPUNCTURE

Chinese Massage Therapy—Magic Hands Acupuncture. 2 E 37. **212-683-9891**

Acupressure/Chi Gong Master—T. Kim. Oriental Healing Arts. W. 57th. **489-0222**

MASSAGE/THERAPEUTIC

Bodyworks By Momi
Massage, Body Wraps, Cellulite Reduction. Outcalls Avail. 38th & 5th. **684-6897**

Thai Technique With Stretches—Gifted, Divine Touch. Ms. Tylor. W.56th. **974-9633**

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

EMERALD SPA
Russian Sauna w/Platza Treatment, Steamroom/Dry Sauna/Pool/Whirlpool, Massage/Scrub/Manicure/Pedicure... For Men/Women. L.I.C. **718-433-1224**

Chinese Bodywork & Back/Foot Rub—350 5th Ave. Call: **212-290-9550**

NOEVIR
—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

Continued on next page.

Continued from previous page.

MASSAGE/THERAPEUTIC

Midtown Swedish And Shiatsu—By Appointment Only. Call: 212-575-3821

Comfort Yourself W/Perfection—Bodywork. Midtown E. 10:30a-8p. 212-279-1144

GREEN JAPANESE SPA
Men/Women. Bodyscrub, Swedish Massage, Facial. 212-268-7575

Chinese Licensed Acupuncture—And Acupressure. East 33rd. 212-448-9289

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

Best Chinese Bodywork—Incall And Outcall. 212-397-9628 / 212-966-8625

RN's—Water Specialties, Massages, Baths. Innovative. Call: 212-749-6442

212-268-8728
—Acupressure / Acupuncture / 7 Days

Exquisite Touch—Perfect Healing. Julia. Day/Eve, Monday-Friday. 212-501-4290

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. 212-447-6666 / 800-834-7286

#1 Magic Hands—High-Quality, Full Bodyrub. 7 Days. In/Out. 718-651-8882

KOBE 56
Shiatsu & Swedish, Sauna & Steam Room. M/F, Couples. Resid Avail. 23 West 56th St. 212-333-2588 / 586-0555

Ki-Touch—E 45. Swedish, Refl, Facials, Steamroom, Colonics. Priv. 212-682-1166

WEIGHT CONTROL

introducing the

ZONE DIET

delivery program prepared fresh & **DELIVERED** to your home **DAILY**

- ZONE DIET developed by Dr. Barry Sears, PhD.
- 3 meals 2 snacks
- 3 time award winning chef Philip F Andriano
- based on Nobel Prize-winning research
- only $31.95 a day

For more information call toll free seven days a week, 24 hours a day
1.877.779.ZONE (0663)

MASSAGE/THERAPEUTIC

THE PARK CLUB - NEW IN NY
Clean, Quiet, Relaxing Environment. 41 East 60th St., 3rd Fl. 212-751-7781

MEDICAL

HIV/STD/GENITAL WARTS
Viagra For Sexual Dysfunction. HIV Results in 15 Mins. Confidential. **Central Park Medical Assoc.** 246-0800

MEDICAL

ATTENTION:
Health & Beauty Providers!
We have 15 years experience recommending **newspapers** and **magazines** to reach **your ideal target audience and get the highest rate of response for your dollars spent.** From thriving businesses to Start-Up.
Full ad design available.
Beauty-Medical Media 212-252-0997

WEIGHT CONTROL

10-15 Stubborn Lbs? Medication, Liquid Protein, Xenical, Saponin, $40/Wk. Upper E Side/Gramercy Pk/Westchester. 570-5058

We Have The New Medication Everyone Is Talking About! Losing weight has never been easier. MD-supervised. 737-4644

Medical Weight Loss—Using Medica tions. Full/Modified Optifast. 212-288-5468

(888) PERMALOSS
Caring Female MD, Bd-Cert. Weight Expert. PERMALOSS Developer. Lowest NYC Fees. No-Fee Consult. 116 CPS.

THE EASY WEIGH™
MD-Supv. Weight Loss - No Dieting. Endermologie Available. Best tech in NYC 5th Ave, New City, White Plains.
800 423-8746 / 914 638-4464

BUSINESS OPPORTUNITIES

Bikram Yoga—Studio now open i midtown. Introductory special. 212-245-2525

LICENSED THERAPY

Surrogate Therapy—Intelligence, compas sion, discretion. 12 years exp. 212-316-4768

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

To advertise in ***New York Magazine'*** **Health & Fitness**, call Mark: 212.462.3316

Boats and Yachts

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts Call 7 days: 212-717-0300 or 914-723-4510
www.prestigeyachtcharters.com

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind. No event too large or too small. Corporate & private. 212-534-6380

CHELSEA PIERS CHARTERS For Prompt, Complete & Detailed Information on **ALL** of NY's Finest Yachts Call 212-645-6626 or visit www.BoatsNYC.com

Manhattan Yacht Charters
Over a Decade of Value & Service. Consider Us Above the Rest.
212-995-5470 - **ask for Mary.**

SAIL ON A TALL SHIP! The Schooner RICHARD ROBBINS, 2-49 guests, from NY or NJ. 973-966-1684 Our 16th Year.

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana M/V Jewel
Personalized, Luxurious Yacht Charters. Dinners A Deux...To Large Corp Events.
www.doveyacht.com
212-594-1561 • 973-482-1991 • 888-860-DOVE

HURRY UP AND CALL!
FALL PREVIEW
DEADLINE IS 8/31/99
3PM SHARP!
NEW YORK MAGAZINE
212-463-0024

LEISURE YACHT CHARTERS
Classic Yacht, DIPLOMAT. Contemporary Yacht, CELEBRITY. Weddings, Parties, Corporate Events. See us at Pier 84 at W. 43rd St. Parties Up To 200 Guests. (212) 594-955

Private Sail With Someone Special—5 yacht, 2 crew, champagne, shrimp, rose $422 & up. **212-873-7558** Grps: $360 & up.

MYSTIQUE
Classic Weddings & Private Parties.
MYC, Inc. E. 23rd St., NYC 212-856-944
WWW.METYACHT.COM

From Sag Harbor Bareboat Or Capt. Cruises. 24-34 ft.
Call **Tompkins Yachts: 516-725-5100**

WORLD YACHT
Perfect parties for up to 500 guests. NY and NJ departures available.
www.worldyacht.com 212-630-88

CORPORATE AFFAIRS • WEDDING
Charters • Luxurious Dinners
The Skyline, Statue of Liberty, Great Foo and Dancing... Who could ask for anything more! Sailing from NY, NJ, CT, Brooklyn, Queens, LI and Westchester.
VIP YACHT CRUISES INC
212-524-9454

New York Kids

CHILDREN'S CLOTHING

MARSHA D.D.

If your kid is cool
For back to school
shop at MARSHA D.D.
If your kid is a tween
Join the scene
shop at MARSHA D.D.
For your daughter or son
Fashion is fun
shop at MARSHA D.D.
324 Lexington Ave. **212-534-8700**

ENTERTAINMENT

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **212-473-3409**

Madeleine: Award-Winning Magician—& TV Clown Like-No-Other! *212-475-7785*

CLOWNMAGICNYC.COM— Characters, Puppets, Ponies, Full Servc. **212-544-8153**

To advertise in ***New York Magazine's*** **New York Kids**, call Kristen: **212.462.3319**

GIFTS

The Toy Store For Very Lucky Kids
Choosing the right toy or gift takes experience. And we've got it. We will personally select, wrap, label and send your gifts.
Call **Scarsdale Child's Play**
800-258-5775 or **914-723-4396**
www.scarsdalechildsplay.com

PHOTOGRAPHERS

Children's Portraits—Black & White, Intimate & Natural, +Parties, Weddings & Family. **Carol Kleckner Photography** NYC: **212-684-5945** or CT: **203-618-0455**

To advertise in ***New York Magazine's*** **New York Kids**, call Kristen: **212.462.3319**

To advertise in New York Magazine's NY Kids
call Kristen Cappadona: **212.462.3319**

Entertaining

CARICATURES

ading Caricaturist—Enliven your siness or private party. **212-873-1695**

ricatures—Will make your party great! ailable for all parties. **718-643-2629**

ricatures By Dale Gladstone—Laughs aranteed! Unparalleled. **718-782-2250**

ENTERTAINMENT

RAVO!" - Murder Mysteries, Magic, no Scav Hunt, Lookalikes, Clinton, stin Powers, Roasts, Casino **212-744-9000**

EXY STRIPPERS - Duos
12-744-9000 Hot & Wild. Photos. M/F.

RGEOUS STRIPPERS 914-669-8254
u Name It! We Got It! XXX-R rated! os & Some Shows Too Risque To Say!

HARDBODIES, INC·
CLASSY, EXOTIC M/F STRIPPERS
12-988-8484 • 516-795-2400 • 718-693-9441
WWW.HARDBODIESINC.COM

Sands' "ThisIsYourLife"- Roast/Toast older-the better! Hilarious! **800-474-JOSH**

URDER MYSTERY, INC.
KILL 'EM *At Your Next Affair.*
rporate • Private Parties • Fund-Raisers
'So Much Fun - It's Almost Criminal."
0-MURDER INC (800.687.3374)

lm Reader—Elegant And Evocative. ertains All Ages. **212-741-3195**

lmistry, The Tarot, Numerology—Registered Psychic. **212-410-1299**

rsonalized Singing Telegrams!—C, LI, Westch, CT. **1-800-936-SING**

TRIPTEEZ•A•GRAM•INC•
e **Only** Gift That **UNWRAPS** Itself!!!
-391-2480 • 718-352-9423 • 516-485-6600

ging Telegram Anytime—Gorillas To lhops - We Have 'Em All! **212-929-8609**

IE MELTING POT
tic dancers for all occasions. **Bachelor** l Private Parties. Call: **917-702-8958**

UNIQUE ENTRTNMNT•
riety Acts•Interactive•Event Planning
Js/Music•Performers•Dancers•Favors
emes/Decor•Acts•**999+ Lookalikes...**
Whole Event! Est.1982 **800-GET-GALA**

Tarot Cards—Wise and optimistic reader *will enhance your parties.* **212-477-0875**

ENTERTAINMENT/MUSIC

Pianist/Singer—Jazzy Gershwin, B'way, More... **www.jonathansegal.com 212-222-3169**

Karaoke/DJ Parties—Prof'l And Fun! David **718-631-1024 expresswaymusic.com**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

GOURMET CATERING

A Chef's Table Ltd.... 212-427-1089—Unique Gourmet Food & Floral Design.

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

PARTY PLANNING

ENTERTAINMENT AND PLACES
23 Years Experience. 3,300 Events.
Corp/Priv. Eric Silvey Ent.: **212-486-9517**

NO-FEE EVENT PLANNING Corp & Private Parties, Weddings. Top Client List. **Red Letter Events 212-772-1177**
www.redletterevents.com

Worldwide Events—212-734-3638
Extraordinary Parties! Perfect Dinners!

PARTY SERVICE

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

PARTY SPACE

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. 212-807-0907

S.O.B.'s Nightclub & Restaurant—Fun, Fabulous & Festive Venue. Corp/Private. In-House/Off-Premise. **212-645-2577**

EAST SIDE AMUSEMENTS
GRAND OPENING
Newly Renovated 5,000 Sq Ft Facility
Virt. Reality/Video Games/Billiards/Bar
Private Or Corp. 10-250pp. **212-831-7665**

Your Wedding, Bar Mitzvah, Birthday in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

Antique,Unique!—W.Vlg.20 Fr drs, open-air lnge,mahog bar,tin ceils, 20-200. Book yr Xmas/NewYear's parties now! **479-7306**

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

HURRY UP & CALL!!
PLACE YOUR AD IN THE
FALL PREVIEW ISSUE
DEADLINE IS 8/31/99
3PM SHARP!
CALL 212-463-0024

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

PRIVATE PARTIES MADE EASY Restaurant in Landmark Brownstone accommodating 20-200pp. Any occasion or budget. Call Mauro at: **212-501-7014**

EAT, DRINK & BE MERRY
5 unique locations. Any occasion.
All budgets. 20-400pp. **212-585-2371**

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

Metropolitan Pavilion
Elegant, sophisticated, stylish.
www.metropolitanevents.com ***212-463-0071***

Very Cool New Space—25th/Park. Cater in/out. ***Star Chef. Book yr Xmas/ New Year's parties now! **212-479-7379**

www.successfulaffairs.com
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

BIRDLAND
"THE Jazz Corner of the World"
200-seat, fully-staffed, elegant Times Square nightclub avail 12/31/99. Perfect for corp or private Millennium Party. **212-581-3080**

The Leopard—"Party specialist." --Zagat '99. For 10-75. Call Andrew: **212-759-3735**

Madison Square Garden
Restaurants and Catering ***212-465-6106***

NEW YEAR'S EVE 1999
Don't Miss Out! Book Now!
Spaces Going Fast! **212-684-6402**

METRONOME
NY's premiere party space in Flatiron/ Gramercy. 2 rooms, 10-700pp. B'way @ 21st St. **505-7400 www.metronomenyc.com**

WEDDINGS

Tribeca's Ultimate Event Space—**www.tribec.com**

To advertise in
Entertaining
call Alex: 212.462.3325

Interiors and Exteriors

CARPETS

Why Pay City Prices?—Showroom carpet at Brooklyn warehouse prices! **718-272-9201**

CUSTOM DRAPERY

CUSTOM
DRAPERY
WINDOW TREATMENTS
Valances • Cornices • Wood Blinds
Roman & Balloon Shades
Solar Shades
Silhouettes • Luminettes
COMPLETE
DESIGN-SERVICE
& INSTALLATION
SERVING ALL BOROS,
WESTCHESTER, L.I. & LOWER CT.
CALL FOR FREE SHOP AT
HOME DECORATING SERVICES

MANHATTAN	TOLL-FREE	BROOKLYN
212.385.2253	800 MARC TASH	718.336.3326

MARC TASH INTERIORS

To advertise in ***New York Magazine's*** **Interiors and Exteriors**, call Kris: 212.462.3319 or fax: 212.462.3595

CLOSETS

SPACEMASTER CLOSET—Closet And Storage Solutions, Plus Mirrored Doors. Free Estimates. Insured. Refs. **212-382-1533**

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. **212-945-4010**

DESIGN/BUILD

Quality Design/Build Reno Co.—35 yrs. Lic/Ins. Free Est. **TRC Inc. 212-679-4825**

FLOORS

J. Rappaport Wood Flooring—Installation, refinishing, repairs. Exp/ins. **800-867-8341**

HOME/BUSINESS IMPROVEMENT

Professional Handyman—Sheetrock, floors, walls, tiling, electrical work, painting, apt cleaning. Excellent refs. 20 years experience. Call: **718-367-6593**

INTERIOR DESIGNERS & ARCHITECTS

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. Fees from $100/hr. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

Beautiful & Affordable - Consultation avail. Catherine Campbell Interior Design. (212) 254-4909 (212) 924-0757

USE-WHAT-YOU-HAVE INTERIORS
The Pioneer of One-Day Redecorating,
Featured in NY Times, NY Mag, ABC, CBS.
Low Flat Rate - Only $295/Room.
Free Brochure • 212-288-8888 • Tri-State
www.redecorate.com

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
As Seen on ABC • CBS • NBC • CNN
Tri-State Area
Call Steve Lyons: 212-338-0888

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

C.S. INTERIORS—Exp'd, affordable decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

KITCHENS

WOOD-O-RAMA, INC.—From kitchen cabinetry to remodeling/restoring (700 types of moldings to choose from), we have it all! **238 W. 108th St. 212-749-6438**

To advertise in ***New York Magazine's*** **Interiors**, call Kris: 212.462.3319

LIGHTING

Track By Jack 212-714-38
Track-lighting specialists. Installatic Sales. Wholesale bulbs. Update old ca w/small, efficient, low-voltage halogens.

PAINTING & WALLPAPERING

Absolute Best Painting Woodwork- Ins/Excellent Refs. Affordable. **212-744-941**

FINE PAINTING—Great prep. Elega faux finishes. Ins. Call Rob: **212-889-6874**

Sagebrush Painting Co. 212-627-4212 Painting/Plastering, Faux Finishes... Ins.

Rigas Painting Custom painting, plast ing, wallpapering. Residential/commerci Free estimates. Ins............... **212-980-44**

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duet Verticals, Mini-Blinds, Draperies And Soft Treatments. **KINGSBORO: 212-243-07**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................**718-748-86**

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette a Draperies. **Lowest Prices: 212-807-8674**

Marketplace

APPLIANCES

Appliances & Air Conditioners
* ON-LINE *
The Easiest Way to Buy Your Appliance,
Air Conditioner or TV at the Lowest Price.
www.klearview.com 1-800-478-COOL

ALL MAJOR APPLIANCES
Guar lowest prices. Imm del. Auth dealer.
718-338-3500 / 774-0198 Expert advice.

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: **800 336-6694 / 718 470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

LIMOUSINE SERVICE

Stretch—$60/hr. Special: $179/4 hrs. Avail 24 hrs/7 days. All credit cards. **800-253-4546**

ASTROLOGY

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. **518-465-0903**

The Love Psychic—Readings That Change Your Life. Visa/MC. **212-874-7692**

European Psychic—90% Accurate. TV/Radio. CC's. **215-934-5908** 18+.

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com **215-482-6517**

6th Generation Psychic—Featured: Vanity Fair. 20 Years Exp. Jeane: **310-312-9775**

ASTROLOGY

Laura Jackson—Author of "Woman's Wisdom" & professional psychic/clairvoyant. 25 yrs. For consultation: **888-826-8704** MC/V

Clairvoyant—Voted 10 most accurate: relationship/finance/'99 forecast **800-720-5592**

CLEANING SERVICE

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: **212-628-6130** & Relax.

GIFTS

TROPICAL GOURMET GIFT CAKES Send our Key Lime, Island or Rum Cake. **1-888-901-CAKE www.wetakethecake.com**

MAKE-UP ARTIST

All Occasions—Special Bridal Packages, Free Gift W/Lesson. Experienced. Cosmetic Natural: **212-971-7025** or **718-338-1954**

To advertise in ***New York Magazine's*** **Marketplace**, call Kris or Mark: **212.463.0024**

PETS

Cat Care—Cat-sitting in your hon Bonded. West: **947-6190**; East: **838-299**

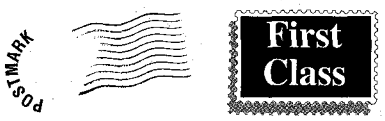
PERSONAL SHOPPER

Shopper At-Large—Are you a styli large-size woman? Have trouble shoppin Let me do it for you! Call: **917-544-8367**

TELECOMMUNICATIONS

Cheap Calls—UK 3¢, Israel 7¢, USA Ger 5¢, China 19¢, Japan 8¢. **888-919-0707**

New York Magazine's
SPECIAL FALL PREVIEW



advertise in our
FALL PREVIEW!
Hurry up & call!
Deadline is 8/31/99
3PM SHARP!

Role Play

urse Fantasy—Cleansing. By Appointment Only. 212-689-1876

ASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-354-4391

ivate Pleasures—By Appointment nly. Discreet. 212-420-8451

MODELS GALORE
800-606-1071
212-399-8536
Let our beautiful & elegant models fulfill your needs.
Visit our website at
www.modelgalore.com
New Models Interviewed Daily

MISTRESS NATASHA
bony is beautiful. CC's okay. 212-268-0412

eole Nurse—Sensual To Fetish Exam/ eansing. CC's. Call: 212-358-5740

TOKYO
"NY's BEST!"
VERY SAFE & CLEAN.
24 Hrs 7 Days
Hotel/Residential
212-290-2312
212-290-2626

cklyn—Stunning Model/Actress. clusively For Upscale Men. 212-758-8817

ndy - Sutton Place—Upscale, elegant, autiful and private. 212-980-8118

JANE'S PLACE
A LOT OF FUN PEOPLE
IN A DISCREET AND
CONVENIENT LOCATION.
(212) 929-9122
janesplacenyc.com

RUSSIAN RELAXATION
pscale/luxurious. Brooklyn. 718-833-2662

treme Pampering—Baths/Candles/ usic/Discretion. Midtown. 212-448-0954

nsual Foot Fetish At Its Best!—stchester locale. Role-play. 212-352-4352

FUJE
Private Modeling Service.
For Discreet Gentlemen!
Appointment Only.
A/C COOL!
212-967-9199

516-457-8043
The Exotic Princess

JILLIAN BRADLEY
& ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

eavenly Relaxation—Private, Safe le-Play And Fantasy. 516-773-4284

nsual—Role-Play, X-Dress, Fetish. vate. Midtown Location. 212-586-3882

Calendar Gals
WHERE THE BEST COST THE LEAST.
Residential / Hotel
Credit Cards Welcome
24 Hours /7 Days
212-509-0975

Sheri—Beautiful California Role-Play. www.bodyheatescorts.com 212-684-8621

Sensual Wrestling By Rage—Exotic Muscle Women. CC's. 212-358-5740

www.ny-exotics.com
'S LARGEST
ADU INTERNET DIRECTORY

PRIVATE ENCOUNTERS
Upscale Models To Relax & Pamper You. Sensual/Beautiful/Expensive. 212-355-8321

SENSUOUS GOVERNESS
Care And Training For Men. 212-764-4872

Angelique Is Back—Your favorite lingerie model. Yours truly... 212-426-9249

cityvibe.com
New York's Premiere On-Line Directory
Of Upscale Sensual Ladies For VIP's
Over 700 Advertisers Nationwide!

PRETTY NICE
—Just For You. 212-352-1515

Shemale—Swedish Model/Video Film Star For Desires. Barbi. 212-759-6765

Elegant, Confidential—Out Only. By Appointment. Call: 212-243-3762

Adalis—An Uninhibited Ebony Playmate. By Appointment Only. 212-472-0868

VIVIEN'S
New. Upscale. Exclusive. 212-267-1740

New Escape In Midtown—Relaxation & Sensual Bodyrub. By App't. 212-593-3401

Mature Gentlemen—Private Relaxation By Mature Lady. Studio/Res. 212-308-0748

Light Ebony American Actress—Charming And Private. 212-414-3327

Comfort In CT—Powerful Male Masseur. Fulfill Your Needs. 203-249-0694

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

Lana—Provocative Temptress. For Stimulating Relaxation. 212-696-1401

Transsexual Film Star—China Kitty or chinkit@aol.com for info. 212-765-9860

WWW.EXOTICA-2000.COM
Open 24/7 - New agency - All Major CC's
Hot, Sensual, Elegant Models
and Adult Film Stars
Await You!
As a Refined Gentleman You Know That Quality is Priceless.
212-686-8777

Exquisite Fantasy, Exquisite Women—Role-play you will remember. 212-330-8217

Fetish & Role-Play Only—Call Ginger. Residential/Hotel Only. CC's. 212-828-5683

Sensational Phone-Play With Sandra—Fantasies, Fetishes, Fun! 212-807-7663

Mistress—To Make Yourself Available... Call: 212-330-8037

Wall Street
Adventures
...the new Gold Standard
212-509-6773

www.happyharem.com—Visit Our Website Today.

Russian Ladies In Brooklyn—Private/ Elegant. 718-236-6622

Samurai—Feminine, Sweet Asian Role-Play. Hotel/Resid Only. 212-957-9575

MARKETPLACE
If you're interested in displaying your services, sales or products to over 1.5 million readers in new york classifieds, please call Mark or Kristen at 212-463-0024 or fax 212-462-3595.

Midsummer Night's Dream
In/out. CC's. 24/7. 212-683-6000

Cocoa & Friends—Mature Gentlemen Only. Upscale & Pvt. Queens. 718-762-1968

European Fem—Upscale French/Swiss Model Avail For R-P. Nina: 212-972-3359

NEW YORK DOLLS
Sensual ladies for upscale
gentlemen. Discretion assured.
In/out calls.
212-750-6686
www.ny-dolls.com

Moment Supreme—By Appointment Only. Long Island Outcall. 516-839-4251

Samantha—Sweet, Sensual, Smart, Unhurried. Call: 212-330-8282

Gina And Friends—Mature, private, discreet role-play & fetishes. 212-371-3106

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. 718-266-5284

Eric & Mya Available By Phone—By Appointment Only. 888-800-6508

Russian Mistress And Beauties—Exclusive/Private. Brooklyn. 718-259-1581

High Society
For the upscale gentlemen
who demand the very best.
www.highsociety-escorts.com
(212) 727-2000

Erotic Women for Phone Fantasy—Toll-Free. Vi/MC/AX. 877-292-6969

Inner Cleansing—Ultra-Private Nurse/ Role-Play. Midtown. Gia. 212-448-0954

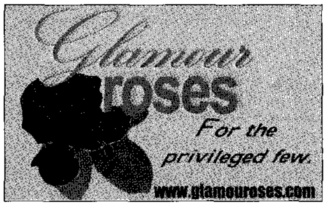
Exclusive Role-Play—Play Out All Your Dreams! 212-696-4965

Charles'
Angels
(212) 254-7188
There Is a certain Excellence Money CAN Buy
Perfection Matters.
Exquisite Female & Male Models
1-800-266-0086 www.charlesangelsnyc.com

VENTURES UNLIMITED
Hotel/Residential. 212-888-1666

Hidden Pleasures—Sensuous, Private Playmates. 212-273-9653

Adam And Rob For Men—Exclusive, Private And Safe. 212-988-2991



Upscale, Luxurious—Upper East Side. www.parisintown.com 212-772-9389

Asian Apple Agency—Outcalls Only. Call: 212-327-1535

Continued on next page.

Continued from previous page.

ROLE PLAY

www.nysexygirls.com 800-365-GALS
www.nyshemale.com 800-304-TSTV
www.chatdate.com 800-205-TINA

Katia Is Back—Upscale, Elegant, Very Private. Wall Street. 212-509-6773

WE ATTRACT NEW CLIENTS
By Serving Present Clients Exceptionally Well.
212-681-2823

Sweetheart Fantasies—Pampering You. Private Location. In/Outcall. 212-754-4964

Tantalizing Talk With Tanya—Call Now For Exotic Phone Fantasy. 804-645-8221

Jenny And Friends—Role-Play. For Info, Call: 212-893-8201

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

ROSE CLUB
THE MOST BEAUTIFUL ASIAN LADIES IN NY
Open 24 hrs / 7 days
212-354-5599
718-482-8900
www.oriental-ny.com

Massage

HIDDEN TREASURE
Upper East Side. 212-327-0244

Beauty & Bodywork—Elegant, Sensual And Discreet. Lisa: 212-517-6465

An Elegant Escape—West 13th St. Private. Convenient to Wall St. 212-243-1118

California Female—Visiting New York. Sensual Massage. In/Out. 212-787-8628

Central Park South - Austrian Lady—Private, Sensual And Caring. 212-246-4759

Wonderful—Private. East 48th Street. Midtown. 7 Days. 212-593-0046

Exceptional Massage—By Marie/Claudine. Clean/Pvt. E 50s. 212-888-3497

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

PURE DELIGHT
E. 70s. Soothing & Relaxing. 212-717-9049

Pears—Eclectic excellence, featuring synchronization. 212-505-5151/212-779-9944

RUSSIAN MASSAGE & COLONIC Therapy Dispos. W. 94th: 212-222-4868
E. 51st: 751-2319 Friendly - Natasha/Joe

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

Go No Further - Call 212-868-0635—Amber or Angelique...

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

JAPANESE SHIATSU
Call: 212-799-7087. Uptown.

Special Bodywork—By Caring Yet Sensual Female. Private. 212-826-9809

The Incredible Lightness Of Touch—W. Village/Wall St. access. 212-645-4995

Rainbow Pleasure—Playful And Sensual. Private. By Appointment. 212-829-0158

European Dreamin'...—Sophisticated. Gramercy Area. 212-253-2685

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

PARK EAST 212-223-2650
East 50th. Outcall Only. Resid/Studio.

ASIAN ECSTASY
Pampering bodyrub. Pvt/clean. 212-613-5858

Melanie - Silky Smooth—Beautiful Massage. Very Pvt. By App't. 212-889-3916

Fresh From The West—Sweet, gregarious, sophisticated, adorable. 212-787-2925

IDYLL
The Perfect Private Interlude
212-807-1822

Francesca—Mature Woman. Grand Central. In/Outcall. 7 Days. 212-644-1794

Sylvia—Discreet, Quality Service, Exclusively For Refined Gentlemen. 212-755-9074

FUJI 212-207-8959
Shiatsu/Swedish. Res/Studio.

MIGA 212-935-9294
—World-Class Massage. Upper W. Side.

Mature, Classy—Sensitive, friendly masseuse. Refined clientele. 212-MW6-9588

Mature, Sensual, Classy Lady—Elegant, Private, 7 Days. 212-262-4537

LEXINGTON AVE. & 31st
Body Care. Pro Swedish. 212-545-9911

MIYAKO
7 days/24 hrs. Outcall only. 212-564-3634

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

COSTA DEL SOL
World Of Relaxation. 212-593-1605

MIDTOWN EAST 53RD
Shiatsu & Swedish. 212-755-6329

Luxurious Bodyrub—By Sensual Swede. Appointment Only. Call: 212-334-7910

Adorable Female Visiting NY—Sensual, Relaxing Massage. In/Out. 212-687-2088

John Massages Men—Deep, sensual and satisfying. CC's. NYC cell#: 914-419-0116

Asian Baywatch Doll—Upscale And Discreet. Jasmin. 212-675-6147

East 45th—Professional Massage. 7 Days. 212-949-9183

DARAE 54 - Sauna, Steamroom, Body Scrub—Professional Shiatsu & Swedish. Credit Cards. 914-345-0006

Queens Dolls—Bellerose - 718-776-7807 & Floral Park - 718-831-9729 11am-7pm

Q SALON
Call: 718-321-2539

Touch By Tomas & Joe for Men—Safe, Sensual & Private. 212-689-9030 CC's okay

Body Pampering By Amanda—All CC's. www.bodyheatescorts.com 212-684-8621

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

East 30th & Lexington
Magic touch. Excellent massage. 212-545-9940

Midtown's Best Bodyrub—CC accepted. 47th/7th. 212-840-4807 / 718-783-8176

UNFORGETTABLE
(NJ) 201-969-1323
Best massage! Just across Hudson River.

Full Body Rub By Daniel—For Men. By Appointment Only. 212-969-9514

Stephanie From Ukraine—Pvt. 7 days a week from 11am. Midtown. 212-715-0494

East 70th—Professional Bodycare. Pvt. 7 Days. 212-517-4519

Penn Sta., Nice Locale, Swedish—Till 2am. Studio/hotel/res. Paula: 212-268-2830

Massage By Couple—Unique in NY. Try it! Tantra style. W. 37th. 212-279-3222

914-371-0693—Japanese Therapy. Located In Rockland, NY. 7 Days.

Sensuality With A French Twist—You'll Love It! Call Sophia: 212-588-0293

Lee's Studio 54—Best Swedish And Shiatsu. 212-755-7178

Aloha 201-816-9562—Oriental Shiatsu. Near 9W & Rt 4. Dean St. Englewood.

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Exotic French Masseuse—For Upscale Gentlemen. Call: 917-945-5224

49TH & MADISON
Affordable/relaxing. All CC's. 212-223-3166

Oasis Off 57th St.—Private salon offers sensual bodyrubs. In/out. 212-593-3401

Sensual Body Massage By Paul—Women Only. Jacuzzi. Midtown. 212-706-2595

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-313-9215 Best in NJ.

Asian Sweet—New, Elegant Body Rub. Hotel/Residential. 212-251-1002

.com directory
WEB AHEAD
New York
.com directory
Go to page 103

East 55th St. Professional Therapy-
7 Days. Private. Call: 212-319-1538

5th Avenue & 35th St.—Intensive Boc
Prof'l Swedish Massage. 212-465-9704

Penn Pleasures—By Appointment On
Midtown's Finest. 212-869-4345

PURE BLISS
Private. Credit Cards.
212-213-2977

HAPPINESS
Asian Fantasy.
718-278-6966 / 718-937-0900 / 718-937-040(

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172 24 H

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Station Plaza Club—For complete rela
ation in Ronkonkoma, call: 516-588-2776

3 China Dolls—Elegant And Swe
Hotel And Residential. 212-717-0933

1-888-446-5272
Stamford, Rte. 95, exit 8, Atlantic St.

Stairway To Heaven—Excellent bod
work. For ladies too. Midtown. 212-307-664

Alexandra—Offers Upscale, Leisure
Bodyrub. Private. West 60s. 917-441-5110

Pamela & Brooke - On Summer Brea
Private & Luxury. All CC's.
www.bodyheatescorts.com 212-684-861

KASA 212-754-6130
Professional Masseuses From Japan

5TH AVENUE & 36TH ST.
—Prof'l Swedish Massage. 212-465-971

Bodywork By Al For Men Only— Ne
6th Ave. 11am-9pm. 7 Days. 212-279-951

Mature Beauty—Pampering for upsc
men. Private resid. Lyndsey: 212-490-9512

Euro-Asian Model—Exotic, Sensu
Outcalls. 917-553-7882

Massage—Swedish/Shiatsu. Body Scr
Facial. Steam/Shower. 212-661-0777

Relaxing Bodyrub—100% Satisfacti
Call: 212-249-7490 / 212-751-9548

Deep Bodyrub For Men By Robert
Safe And Discreet. 212-586-5121

Asian Beauties—By Appointment On
Midtown East. In/Outcall. 212-505-4190

Kathy From Moscow—Private. Fr
11am. Midtown. 212-867-3867

Sensitive Man W/Healing Hands—M
only. Call Marc, 9am-9pm. 212-255-8854

Sweet And Elegant—Swede. For Sens
Massage. 212-759-9358 / 917-379-5880

MAKI 212-751-5550
Shiatsu. Studio/Residential.

Diana & Natalie—Elegant Masseus
Private. Downtown. 212-571-3826

Strictly Personals

For advertising information call 212-463-0024

rictly *Personals* is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for YM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders cepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 2-463-0024, fax 212-462-3595 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 249 W. 17th ., 4th Floor, New York, NY 10011. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York agazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a YM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Passion For Life!—Respectful, ndsome, successful, renowned surgeon, venturous, confident, 5'10", fit, 43, o culture, travel, fun. Seeks passionate venturess under 37 for magic, mirth. *one/photo necessary.* 1436 ✉ ☎

eking My Counterpart—Beautiful, irm, leggy, vivacious, fun, cultured, iancially secure, smart, successful, eative, nurturing, sensual, single Jewish nale, native San Franciscan, now in YC, 39, 5'6", 125, with a dazzling ile, a ready laugh and a yen for witty partee. You're kind, sweet, really ectionate, romantic, passionate, sensi- e, articulate, ultra-successful (CEO be), Jewish, divorced/single, 40-53, ationship-ready, and man enough for ! You have time for us, and you like woo/compliment me! Photo appreciated t not necessary. Phone/write/e-mail: ggyjlady@aol.com 1373 ✉ ☎

male Friend Sought—By white le, 45. Age unimportant. 1424 ✉ ☎

hat If...—A strikingly beautiful, letic, smart, 5'8", with long dark hair d brown eyes, partial to the Irish, ritually aware, professional, world- veled, very youthful 43 (looks 33) man met you? A healthy, adventurous, ithful 36-48-year, professional man o is open to a lifelong, loving rela- nship. Photo, please. 1404 ✉☎

tite, Slim, 41—Attractive South ierican female who enjoys outdoor kiing/jogging) as well as indoor ivities, seeks athletic gentleman with a ise of humor, sensitive, who believes in nogamy. Photo/note a must. 1457 ✉

Handsome International Businessman—Seeking very pretty, sexy, stylish young lady, 22-32, college-educated - long walks on the beach, candlelight dinners, travel and great times. Photo/phone. 1468✉☎

Thrives On Adventure And Optimism—Unconventional CEO, exceptional wit, strong and well-defined character, romantic, 41, good-looking, fit white male. Lived abroad in Asia and Europe. Appreciation for cultural diversity. Seeking an intelligent, accomplished, sensitive woman who values a strong, supportive man with whom to grow and prosper. A note and photo would be nice. 1461 ✉

Gay, Super-Successful—Good-looking, 60, in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special lifestyle. Photo/letter. Serious replies only. 1138✉

It's Not Easy!—But it can be. Divorced white female, 46, no kids, nonsmoker, pretty, petite and available, seeks one nice guy. Your photo for mine. 1465 ✉

Ensnare Me—Attractive, single Jewish man, 40, Anne Rice fan, cultured, literary, romantic and playful, seeks to abandon the pedestrian and explore the esoteric with a strong-willed woman, average to Rubenesque, who will literally captivate me with her charms. Can dance if forced to. Seeking friend, lover, captress - in any combination. 1419 ✉ ☎

Attractive, Slim, Humorous—Educated, single white female, 34, nonsmoker, never married - enjoys travel, dining, music. Seeking attractive, slim, educated, single white male, 30-38, nonsmoker, never married. 1378 ✉ ☎

Be Tiger To My Lily—You: dark-eyed, sensitive, loyal, honest, compassionate, humorous, 41-53 years, 5'7"-6'. My interests: environment, animals, beaches, camping, canoeing, rollerblading, movies, travel, the arts and dancing. 1470 ✉☎

Caring, Dynamic Surgeon—A communiative, generous, handsome, really nice guy, affectionate, 5'10", muscular, 43, lots of fun, sincere, into fitness, culture, travel. Seeks vivacious, sweet woman under 38 for fairy-tale romance. Phone/photo a must. 1491✉☎

Do you feel

YOU ARE TOO PICKY

If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the ***right*** introduction for you.

Barbra K. Brooks

The Ultimate Service For Marriage Minded Professionals
(212) 753-3003 (516) 889-9058

Virility, Looks, Unimportant—Extremely attractive lady seeks erudite, cultured man, over 70. 1498 ✉

White Female—Would like to meet a man, 67 plus, who is interesting, nice-looking, and enjoys dining out and dancing and other simple pleasures - which does not include singles dances. I am slim, attractive with no hang-ups. Note and recent photo, please. 1458 ✉

Secure And Attractive Jewish Widow—Blond with green eyes, in search of her prince. He should be nonsmoker, 55-65, refined and accomplished. Nice to look at and lovely to hold. Full of energy, humor and conversation. Enjoys dining in suits or jeans. But most of all, enjoys being with the ones that he loves. 1430 ✉☎

Charismatic And Clever DMD—Jewish male, 40, handsome and athletic, with a good sense of humor, desires single white female, 28-35, independent, witty, sexy and confident, to share music, dining, laughs and life. Note/photo. 1394 ✉☎

Passion For Life—Very special and selective, blue-eyed blond with beauty and brains, late 30s, seeks exceptional man, soul mate. You are successful and worldly yet down-to-earth, stable, healthy and happy, very athletic - love *the outdoors (skiing, cycling, etc.),* travel and adventure. Ready for life-long romance/commitment. 1405 ✉ ☎

Portfolio Manager/Equestrienne—Affluent beauty, 34, 5'7". Winters, Palm *Beach. Summers, NJ farm. Seeks affluent,* sincere mate, 35-50, to share the best of life, traveling, yachting, etc. 1425✉☎

Gay Woman—40s, PhD, fit, feminine, serious, fun. You: brainy, kind, feminine, egalitarian. wblb5605@aol.com 1484 ✉

Time Is Too Slow—For those who wait... Professional, successful, divorced, 42-year-old, 5'7", slim, green-eyed woman seeks a serious, chivalrous, affectionate Caucasian male, 40-55, to share a myriad of moments. Love rafting to operas. Note/photo/phone. 1466 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050

see www.strictlypersonals.com

TESTIMONIAL

Dear NEW YORK Magazine:

We at Links are experts in love and we **love** NEW YORK Magazine.

Links has been helping Jewish Singles meet other Jewish Singles since 1995. As professional matchmakers we owe much of our success to attracting the right kind of client. Because NEW YORK appeals to an intelligent and discriminating reader, we have had a lot of success with the clients who find us through our ads in your magazine.

As a non-profit organization, we are especially careful about the advertising dollars we spend. For us, NEW YORK is the best value in town.

Thank you NEW YORK Magazine!

The Carol Zicklin Links Program
212-751-3731

NEW YORK'S CLASSIFIEDS REALLY WORK!

Place an ad in NEW YORK Magazine & watch your business grow!
Call Alex Singerman at **212-462-3325** for rates & info.

Geographically Challenged—50-year-old male, 50 miles upstate but has Ferrari and will travel. GQ reject - however, not feloniously ugly. Generally informal - can be dressed up and taken anywhere. Looking for a woman with a touch of class and reasonable acceptance of fast cars, slow airplanes and occasional adventure. Photo appreciated. 1471 ✉

Very Pretty, Thin Lady—Early 50s, educated, professional, divorced Manhattanite. Main interests are tennis, varied cultural activities and reading. Enjoy both nesting and being out and about. Looking for a man with similar qualities. Photo required. 1474 ✉

Seeking Sophisticated, Cultured—Man of 60... I am looking for a sincere companion for my very glamorous and exceptionally beautiful, independent mother of 65, extremely fit, interested in theater, music and traveling. She is European and would kill me if she knew about this ad. Photograph. 1459✉

Art, Classical Music, Creative Work—Books, Italy. Single white male, 50, look 35, 5'5", handsome, sincere, warm, kind, affectionate, playful, worldly. You: 36-plus woman. Languages a plus - Italian, French or Asian. 1493 ✉ ☎

Gay Woman - Witty, Accomplished—Warm, 62, cerebral, easygoing, kind. Seeks great lasting companion. 1464 ✉

Successful White Male Professional—Unencumbered, seeks white female, Manhattan counterpart, 45-55, to share the wonders and excitment of NY. Photo and phone number required. 1472 ✉

Long Island Guy—Good-looking, successful businessman, 49, seeks very pretty, slim, intelligent woman, 34-44, for good times and possible long-term relationship. Note/photo a must. 1403✉☎

Very Attractive—Divorced female, 48, classy, corp professional, high values, seeks single gent with same, for long-term relationship. (203)/(914) only. 1434✉☎

Attractive, Sophisticated Woman—35, blond, petite executive seeks attractive, fit and highly successful man, 30-40. You must be adventurous, love the outdoors - hiking, mountain biking, tennis and skiing. Ready for commitment. Recent photo. 1473 ✉ ☎

Keep Me On My Toes—With your witty banter and intelligence. Tall, handsome Wasp seeks slim, natural beauty, 30-35. If you enjoy "The Economist" and "People", exercise and sloth, then make an exception and answer this ad. 1391✉☎

Hot-Looking Guy—6', 200, muscular, blue eyes. Successful financial professional, 38, Ivy grad, Jewish (not religious), genuine, fun, caring. Seeks pretty, happy lady (26-35) with love in her heart, for the real thing. Photo a must. 1453✉

Big, Bold And Beautiful—And that's just for starters. I'm a 38-year-old Jewish woman, 5'6", fit and full-figured, who is passionate, creative and highly intelligent. I love to travel, am a wine enthusiast, a novice bridge player and a savvy investor. If you are a smart, confident, handsome, financially secure man, 38-45, and you're ready to meet a terrific woman, then pick up a pen or pick up the phone. 1486✉☎

Mirror, Mirror—Pretty Catholic blond, MBA, 43, works on Wall Street, lives in Greenwich, CT - looking for her mirror image: classy, educated, successful, very athletic/fit, fun male with minimal-to-no life baggage. Note/photo, please. 1449✉

Sexy, Shapely Professor—Seeks tall, 60-plus widower (nonsmoker). 1443 ✉

Beautiful, Slim, Green-Eyed Redhead—40, calm, easygoing nature, joie de vivre. Successful graphic designer, writer. Former actress/model. Somewhat offbeat; sees the ridiculous in things. Refined, intuitive, with subtle spiritual side. Favorites: European travel, films, skiing, joking with friends, thunderstorms, hiking Colorado, tennis, sailing. Speaks French. Seeks man of substance/integrity, who appreciates the outdoors; successful, fit (not fanatic), 35-55. 1347 ✉ ☎

Separated Mom—43, PhD, attractive, playful, loving, seeks single dad for family outings, more. 1462 ✉ ☎

Pretty Blond Professional—Intrepid traveler, literary, athletic, loves animals and having a good time. Seeks fun-loving, successful guy, 50-60. 1479 ✉☎

Divorced, Nonreligious—Jewish-flavored math professor, 69, 5'9", NYC, two children, Ivy League, bookish, seeks woman, 59-71, to share life of the mind. 1496 ✉

FL MD—Jewish, fit, young 63, financially secure, seeks elegant, slim, sensuous Jewish lady, 45-55, for relocation, quality life/commitment. Photo/note. 1366 ✉☎

Confident, Well-Educated—Divorced dad, mature, very successful, unpretentious entrepreneur. Seeks articulate, honest, smart woman with impeccable integrity, for monogamous fairy-tale romance leading to marriage and family. No photo - 1,000 words. E-mail: Powerbroker@ibm.net or 1398 ✉ ☎

Mellow, Attractive, Divorced—Jewish exec. I enjoy golf, tennis, boating from my Hamptons waterfront home. Also, films, opera, plays in the city, family, home cooking. Cuddling, kissing very important. Looking for a slim, attractive, sexy, nonsmoking, "up" woman, really youthful, mid 50s-60s, now ready for a romantic relationship. No reply without a clear recent photo/short bio. 1420 ✉ ☎

Grab This One!—Extremely prett
happy, sweet woman, 47, Jewish - lov
children, animals, tennis, ballet, musi
travel, Japan. Looking for very happy ma
40-55, intelligent, adventurous, sensitiv
who knows what he wants, is passiona
about life. Photo appreciated. 1485 ✉☎

Exuberant Entrepreneur—Seeks la
love. I am looking for one special wom
who is attractive, confident and successf
My flair, panache and zest for life ha
catapulted me to the pinnacle of busine
success, and now I'm ready to share it
There isn't anything I wouldn't do to ma
my special woman's dreams come tru
Don't let this opportunity pass you b
Respond soon, and be sure to send
recent photo. 1435 ✉ ☎

Handsome, Successful Professional-
6'1", 180 lbs, 53, interested in trav
music, movies and the outdoors. Seeki
very attractive, thin, bright, accomplish
woman, 38-48. Note/photo/phone. 1450✉

If You're—Fun-loving, 59-75, tall, su
cessful, established professional, wanti
to share dinners, theater, movies, trav
exercise, zest for life with a very beauti
widow - a very young 60, successful pr
fessional, fit, 5'6", an excellent sense
humor, loves to laugh, sensitive, Christia
seeking a companion and best frien
with possible long-term relationship, th
please write. Photo necessary with no
will exchange. 1416 ✉ ☎

Warm, Handsome Professional—Pa
time dad, 42, 6'1", in great shape, f
head of hair, would like to connect wi
female counterpart. Note/photo. 1374 ✉☎

Real Estate Executive—Jewish, sli
hard worker, in search of attractive fem
to share a diverse life. Sense of humor a
joie de vivre... Is that you? RSVP. 1417✉☎

Strategic Planner/Writer—Hoping
plan the next chapter of her life wi
gentleman, 50-65, with wit, wisdom, de
intellect. Baseline requirement
well-read, culturally active, sense
humor, sports enthusiast, financia
independent, zest for each day, physica
fit, caring and gentle heart. Note/ph
will return with same. 1444 ✉

Power, Love And Commitment—Th
who I am. Gay white male, successfu
transforming the world. Love to lo
Committed to people's self-expressi
and happiness. Adventurous, 40 ye
young, seeking soul mate - emotiona
available guy, 30-40 years young. No
photo. 1475 ✉ ☎

Brooklyn—Retired professor, 60, t
slim, affluent, Irish, reads a lot, ow
large beach house near subway, visits D
Seeks retired lady. 1451 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA ON CALL, 1211 6th Ave., New York, NY 10036. (212) 782-8050

NYMessage

THINKING OF RUNNING/ANSWERING AN AD IN THE PERSONALS?—
Run to your radio first and
tune into "The Better Sex" to learn
"How To Judge A Person Through
he Personal Ads" -- WEVD 1050AM
Saturday, September 4th, 6-7pm

TO ADVERTISE IN
NYMessage
CALL 212.463.0024

hkenazi Seeks Sephardi—Handsome, ıletic MD, 38, goatee. Like sci-fi, ıple things. Introspective. Atlantan, : in NYC often. Seek shapely, tallish, thy Mediterranean knockout, 29 to 40 s. Photo/note, please. 1446 ✉

oking For A Woman Of Magic—is single Jewish male, young 44, Clint ṣtwood look, tall, slim, earthy, exciting d passionate, with many talents and s to offer, is looking for a fit, slim, y, *imaginative woman of body, soul and* ıd, 38 and younger. Any race. 1426✉☎

tractive, Loving Woman—40-plus, ɔ the arts, golf, good food, music, lots re...seeks to share the millennium with ite man, 50 plus, sincere, unselfish, ıfraid of a committed friendship. 1476✉

tractive Italian Female—38, 5'6", ıfessional TV makeup artist, spiritual, ing, open-minded, down-to-earth - love vel, cooking, movies, music. You must *financially* stable, attractive, profesnal, single white male, 35-45, 5'9" or r, same qualities. Photo. 1367 ✉☎

ight, Attractive, Compassionate—ish male, 45, 5'11", 185, successful ıfessional, is seeking a serious (and !) relationship with a warmhearted, npassionate, bright, attractive Jewish nan who shares my desire for a friend l companion leading to marriage and ldren. I enjoy long walks, talking, sic, food, biking and tennis (and my nds tell me I can charm both senior zens and kids alike!). Photo/note, ıse. 1480 ✉

lez-Vous Francais?—I have an awardning smile and a passion for France cooking. I'm very pretty, equally kind generous, fun, intelligent, Jewish, 5' and 32 years old. I'm seeking a smart, ıest, down-to-earth guy with similar :rests, who knows how to laugh and oy life, and loves to travel, explore and cuddle by the fire. 1456 ✉ ☎

ıdhearted—32, male. Consultant, active, Irish background, lived abroad, graduate school, former collegiate lete. Love travel, music, movies, rking out, cooking, dining, politics. ɔking *for attractive* female, 27-35, ɔ likes the same and believes honesty, ɔerience, humor are foundations of a ıtionship. Photo and note. 1418 ✉☎

Somewhere Beyond The Sea—Somewhere waiting for me is a tall man, 45-55, who is a professional or entrepreneur, honest, fun, caring, bright, financially and emotionally secure, with many interests. He is ready to share his life with a Jewish, divorced professional woman in her 40s, with many diverse interests. She is attractive, sophisticated, classy and sensual. Note/photo or bcssr@idt.net. 1379 ✉ ☎

Warmhearted PhD—50s, 5'9", 160, black, seeks a pretty, slim, unpretentious lady, 42-52, to share love/life. 1383 ✉☎

Scoop Me Up!—Pretty, slim Jewish gal, upbeat and worldly, seeks a tallish, good-looking, fit, accomplished, nonsmoking male, 49-56, who's cultured and playful, for delicious romance. Photo. 1384 ✉☎

Gay White Female—38, feminine, attractive, intelligent, professional, financially secure, active, adventurous, passionate. Physically and emotionally healthy, with a terrific sense of humor! Enjoys fine food, antiquing, good conversation and true friendship. *Seeks feminine, white female,* 25-40, with the same attributes, looking for a meaningful relationship with lots of laughs! Note/photo/phone. 1415 ✉☎

Just A Nice Guy—Tall, dark, handsome, affectionate, funny, wealthy, 40, Jewish businessman. Marriage-minded, 30s... Respond now. Photo essential. 1460 ✉

Franco-Americaine—Brune. Belle et elegante, drole, 43 ans, mince, un enfant adorable. Specialiste internet - cherche a New York *(ou Paris) homme libre, cultive,* grand, sympathique, successful, pour relation durable. Photo appreciee. 1428✉☎

Share Y2K Plus—With bright, fit, young 60s, white widow - joie de vivre. 1381✉☎

Looking For More In (914)—Attractive, divorced Jewish professional woman, 52, 5'4", slim, fun-loving, affectionate, down-to-earth, into tennis, hiking, skiing, theater and more. Looking for a professional man, 50-62, nonsmoker, sensitive, emotionally stable, communicative, and with a sense of humor. Note/photo. 1413 ✉☎

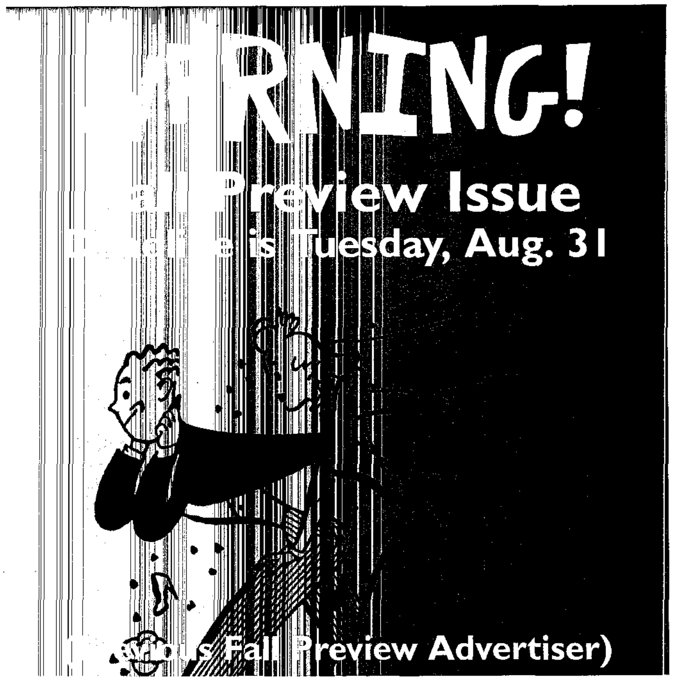
Asian Female—45, 5'5", seeks thoughtful, sensitive white male, 40s. Loves music, theater, traveling. Photo. 1389 ✉☎

Aquarian Seeks Meg Ryan—Seeking utopian passion artist with smart emotions, 36-51, and a talent for making optimism intriguing. Note/photo. 1411✉☎

Very Beautiful Woman—Great legs, petite, slim, glamorous, upbeat, dazzling smile - loves to laugh, sensuous, hazel eyes. Seeks successful, romantic gentleman, 50-62, who enjoys life to the fullest; living in warm climate during winter a plus. Photo/note. 1397 ✉ ☎

Vivacious, Attractive—30s Jewish female seeking 30-40-year-old Jewish male for friendship and more. I enjoy athletic activities and quiet evenings at home cuddling with Kukula, my shihtzu. 1406✉☎

Bubbly, Attractive, Fun-Loving—Energetic, compassionate Italian lady, 5'6", computer operator, seeking dark-haired, preferably Jewish/Italian, 30s-40s, educated, affectionate, good sense of humor, financially secure gentleman. Enjoys the beach, weekend *visits to the country - and loves animals.* Let's share good times, quiet moments and sunsets/moonsets. Photo appreciated but not necessary. 1467 ✉ ☎



Lust For Living, Loving—Laughing, learning. Ex-model seeks soul mate for sharing life, 55 plus. 1393 ✉☎

Fun-Loving, Worldly Widow—Asks: Love dancing? Stock market? If you're a tall, 50-plus, energetic man, and think you can keep me stimulated, call/write: 1445✉☎

Zestful Male—34, handsome and affluent, seeks female counterpart. I run my own business, keep my own hours, love to travel and keep up with the world. I have an Ivy League education and intellect, 5'10", sandy hair. Seeking an educated, fit woman, 25-35, who shares my vision of the good life. 1452 ✉☎

Love To Laugh?—Fun, smart, sensual, great-looking, slim, curly strawberry blond, single female, navy-blue eyes, more smiles than frowns. Offbeat, witty humor. Adores music; partial to the blues. Warm, playful, genuine. Loves horses, Colorado, big skies, building sand-castles, laughter. Seeks handsome, fun, intelligent, 30-43 man whose successful career does define you. Ability to laugh; crucial! 1469✉☎

Israeli Gem—Fit, 49, 5'5", vegetarian male, naturalist - loves quiet life, travel, hiking, gardens, the arts, personal growth. Seeks a slim gal, Asian or otherwise, who has great passion for life, wholesome virtues and lifestyle, for a lifetime friendship. Letter/photo. 1412 ✉ ☎

Here's The Deal—I'm an NJ, single white male, 40, 6', 210 lbs, athletic build. Enjoys working out, movies, sporting events, long walks. If you're a single female, 34-44, nonsmoker, let's give it a shot. 1477 ✉ ☎

Up-Front And Personal—Attractive, tall (5'8"), intelligent (Ivy MBA), spoiled, sensitive single female, 53, with herpes, would like to meet tall single male, 50-60, nonsmoker, who is educated, successful, kind and understanding. 1437 ✉ ☎

Need A Challenge?—Complicated but charming, 44, 5'7", fit - loves sports (especially basketball), own business in NYC. *Looking for a man with brains,* sense of humor - handsome, self-sufficient, to be equal and partner, 44-58. Handwritten note/photo. 1455 ✉

We Interrupt These Personals—For this very attractive, compassionate, honest, well-educated, financially secure, athletic, 40, Jewish woman who cherishes family and friends. Please also be well-educated, professionally driven, refined, sincere Jewish male who is willing to take a chance and answer this ad. Sense of humor a plus. 1422✉☎

LA/Central Park South Model—Attorney/investor, stunning, glamorous, chic, slim, long blond hair, great legs, killer smile, dazzling wit. Loves arts, restaurants, travel, theater, film, cabarets, horses, Europe. Seeks tall, lean, handsome, clean-shaven, patrician, highly successful, generous, monogamous jet-set gentleman, 40-60. 1448 ✉ ☎

Man For All Reasons—Stunning, dark hair, hazel eyes, very fit, 5'9", 42, I'm a very successful business owner and have many interests from sports to opera. I'm looking for brains and beauty, 28-42, MD, PhD, MBA type - a woman who's accomplished, sharp, shapely, sensuous and even silly at times. Come sail away with me. Photo/note. 1427 ✉ ☎

Casting For You—Successful real estate investor, 36, Jewish, 5'2", with blond hair and hazel eyes, searching for a petite, stylish, fun Jewish female to join me - golfing, skiing, traveling and maybe even fly fishing. Note/photo. 1463 ✉

Good-Natured, Good-Looking, Gay—Do you enjoy the finer things...like good wine or a visit to the Frick? And the simple things...like a picnic overlooking NY Harbor? I'm a fit, attractive, blond, blue-eyed, 34-year-old, professional gay man seeking a sensitive, down-to-earth, 21-34-year-old guy. I like to rollerblade, travel, play tennis and work out. I enjoy spending time with my family and friends; and it would be great to have someone else to talk to and laugh with. I'm looking for a long-term relationship. 1478 ✉☎
NYCChris@hotmail.com

Professional Man—*Secure, tall, slender,* retired, Jewish, 60s, low-key, seeks younger, non-(212) lady, who's robust, works out, athletic build, strong. **1488**✉☎

Strictly Personals

Very Pretty Jewish Widow—Great personality, intellect and sense of humor, seeking gentleman, 67-74. 1447 ✉☎

Great Guy—Professional Jewish male, 37, seeking pretty Jewish female, 20s-40s, for fun and romance. Photo. 1395 ✉☎

White Male—49, 5'8", athletic, successful business, looking for lady to share stable relationship. Photo, please. 1497 ✉

Sophisticated Knockout—Jewish female looking for magnificent relationship with 39-49, real man of substance. 1432 ✉☎

Sean Connery Looks—Tall, slim, elegant, affluent, cultured doctor of psychotherapy seeks pretty, slender, sensuous, stylish, classy woman under 52, for the best in life. Photo. 1494✉

Former Male Model—Now successful businessman, 37, nice chauvinist with traditional values - desires intelligent, warm, passionate woman, 25-37, for relaxed dinner, music and boating dates, possible marriage and children. Prefer long-haired, attractive-figured, Italian/Spanish type - but not that important. Single moms okay. Note/photo/phone. 1454 ✉

A Real Mensch—43, physician, 5'10", honest, sensitive, witty, athletic, very secure emotionally and financially, with the time and energy to commit to an intelligent, attractive, childless Jewish woman, 28-38, who shares my desire for marriage, children and a lifetime of sharing. My interests include skiing, tennis, travel and flying. Perhaps you can introduce me to some new things. Phone and photo preferred. 1410 ✉☎

Attractive, Romantic—Emotionally giving, nonsmoker, seeks mature, 50-plus, humorous Jewish man, nonsmoker, for serious relationship. Note and photo a must. 1483 ✉

Handsome, Intelligent, Successful—59-year-old Jewish male, 5'8", physically fit, financially secure. Interests include travel, fine dining/wine, music, country/city activities, good sense of humor, kind, honest, nonsmoker. Seeks upscale female, very attractive, slim, intelligent, kind, emotionally secure, 48-58, nonsmoker. Note/recent photo necessary. 1490 ✉☎

One-In-A-Million—Energetic, romantic, handsome, fun Jewish male, 52, kind, communicative, successful, seeking the love of my life. Please write a note today with photo. Maybe we will meet soon! 1440✉☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Could You Be The One?—Seeking beautiful, extremely fit, well-educate classy Manhattan woman, 35-45, w loves to ski the West as well as enj the culture of NYC. Me: an Ivy-educat Wall Street exec who seeks a be friend and lover forever. Photo a note, please. 1481 ✉

Assortments

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

WWW.JEWISHSERVICE.COM—Best Website For Singles. Free Membership!

Fall In Love

Call to hear 100s of voice personal ads for free!

212-987-7000 FREE CALL

Cust Service 987-7001 THE RELATIONSHIP LINE

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

'SMART IS SEXY'
For graduates and faculty of the Ivies, Seven Sisters, MIT, Stanford, Northwestern, UC Berkeley, Johns Hopkins, U of Chicago, medical schools. Over 3,200 members. **The Right Stuff: 800-988-5288**
www.rightstuffdating.com

Looking for excitement?

BROADWAY

Subscribe to Roundabout Theatre Company's Singles Series. See great Broadway plays accompanied by lively cocktail receptions. Highlights include Woody Harrelson and Jayne Atkinson in *The Rainmaker*, the latest from Tony Award-winner Brian Friel and a dazzling revival of George S. Kaufman and Moss Hart's comedy *You Can't Take It with You*; not to mention, The Roundabout will soon unveil its beautifully restored new home on 42nd Street.

Call (212) 719-1300
to order your
Singles Series Subscription.

Upscale Jewish Introductions by Shoshana
Est. 15 yrs. Personalized, confidential.
Photos avail. Fee quoted. **718-275-8000**

SEAPORT LECTURES
Journey into Jewish Mysticism under the open skies overlooking the water, every Wed, 8-9:30pm, 7/7-9/1, Pier 17, behind "Limited Express". Free refresh. and food for thought. **718-467-5519**

SET-UP YOUR EX!
Fun singles needed for Dr. Joy Browne's new TV show. Call Seth: **1-877-569-7400**

In Good Co. Matchup Game—Sun, 9/12. Matching guarant'd. Food/drink. **252-1898**

UPSCALE CROWD AGES 30s-40s
200 FIFTH AVE
200 5th Ave at 23rd St.
Thurs, SEPT 9th, 6-11:30pm
$20, DJ & Dancing. 500+ Expected
Doc's Party Info: 718.279.8596
www.docsparties.com

JUDY THE DATING EXPERT
• Seen/Heard On TV & Radio •
Call: **212-924-4440**
"New York's Most Ethical Matchmaker."

Perfect Partners™
Voice personals for gays & lesbians seeking lasting relationships
— FREE CALL —
212-987-6400

Meet Attractive, Educated—Chinese and Japanese women. Call 1-7pm: **212-714-3548**

LOA—Prof'l men/Asian/Latin/European ladies. **Party**, Sat, 9/4, Dillon's, 245 W.54th (B'way/8th) **roseworldwide.com 212-986-8590**

The Singles Network—Intros for prof'ls. Westchester & CT. Est 1983. **914-946-1801**

A+ Rating! Int'l Singles Russian, Jewish and European ladies in NY. **212-736-6870**

HURRY UP & CALL!!
PLACE YOUR AD IN THE
FALL PREVIEW ISSUE
DEADLINE IS 8/31/99
CALL 212-463-0024

NETWORK 2000
Young Professionals 28-40
THE FALL BALL 99
200 FIFTH CLUB (5th ave @ 3r
Thursday, SEPT 9th
Doors Open at 9:30 pm. 500+ Expecte
Info: 212-714-8189

MIDLIFE WOMEN ALERT:
BE SEXY, FABULOUS & APPROPRIAT
LET ME STYLE YOU. **212-222-4665**

19TH ANNUAL JEWISH SINGL
Labor Day Weekend, Fri 9/3-Mon 9 $265-$300 pp inclusive. **800-776-5657 x12**

SUTTON PLACE SYNAGOGUE
★ *Where NY's elite singles meet to pray . . . and pray to meet* ★
High Holy Day
Services for Singles
at the Waldorf Astoria
FOR RESERVATIONS AND INFORMATION:
★ **212.593.3300** ★

Tavern On The Gree
Wed, 9/1, 6-12am, $20. 28-49. DJ, Danci 800+ expected. **212-249-3636 www.nysingles.co**

Classical Music Lovers' Exchange™
For unattached music lovers. Nationwid
1-888-408-CMLE **www.cmle.com**

Crossroads—The Gracious Way To M Quality Single People. Praised By The Times. Info: **cxrds@aol.com** or **212-972-3**

MARION SMITH PROF'L SINGLE
SUPER GALA
FRIDAY, SEPT. 3, 6pm-Midnight
TAVERN ON THE GREEN
Terrace & Rafters Room & Pati
CENTRAL PARK AT WEST 67TH STREE
2 AGE GROUPS! UPSCALE SINGLES
Women 1/2 price 1st hour only
600+ EXPECTED • DJ • Snacks • $2
Jacket & Best Dressed • 212-944-211

GOOD GENES—Meet grads and facu of schools such as Tufts, MIT, Wellesle Brandeis, Harvard, Boston College, Clark, Berkeley, NYU, Wesleyan, Brown, Columbia and Stanford.
www.goodgenes.com **617-247-3232**

com directory

art

www.parnessgallery.com
Contemporary Fine Art

cards

www.cardsupply.com
Holiday Cards • Invitations • Announcements

community

www.bring-them-home.org
Please help free Americans being held hostage in Colombia, South America

directory

www.eyecaredirectory.com
Free search for an eye-care provider in your area.

dating

www.mchatfieldltd.com
We Introduce the People of Style and Substance

www.goodgenes.com
Ivy League & One Step Down!

.health & beauty

www.shoppharmor.com
Save Everyday! Heath & Beauty Care Products Plus More!

www.spacadet.com
Body Care to Share!

.help wanted

www.fashionjobsny.com
Classified Ads for the Fashion Industry.

.home

www.tartanpartners.com
Unique Accessories for Kitchen, Bath, Bedroom, Nursery & Furniture. Online Catalog. Ship Promptly!

www.redecorate.com
Use-What-You-Have Interiors • Only $295/rm

www.billowingdesfengshui.com
Interiors - Feng Shui • Residential & Commercial

www.klearview.com
Lowest Prices on Air Conditioners, Appliances & TVs!

www.nobigdealdecorating.com
Steve Lyons - NY's Most Popular Budget Decorator!

.jewelry

www.anyjewel.com
Be Inspired To Design Your Own Unique Jewelry
And Diamond Ring Styles Online!

.kids

www.scarsdalechildsplay.com
Our Toys are as Special as your Kids!

www.clownmagicnyc.com
Our Performers Always Bring Their "A" Game.

.party service

www.nyctreasure.com
Manhattan Treasure Hunt•Outdoor Fun•Kids/Adults/Biz

www.hollywoodpop.com
Global event production, entertainment, decor & more!

.real estate

www.nyackhomes.com
Photos & Virtual Tours. Rockland Co. & Lydecker Realty.

www.hamptonrental.com
Year-Round Hampton Rentals For All Occasions!

.wireless

www.tbrc.com
Low int'l rates for cellular/pcs phones, +5.9¢ long distance.

***Drive** more E-business your way with NEW YORK Magazine's user-friendly* **.com directory.**

With over a million affluent readers, NEW YORK Magazine leads the field in retail advertising, because we deliver both store traffic and sales.

Just THINK what an ad in NEW YORK could do to drive traffic to your web-site!

.com directory is featured weekly. Call Tuesdays to appear on Monday.

For more information or to place your cost-effective listing, give Kris Cappadona a call at

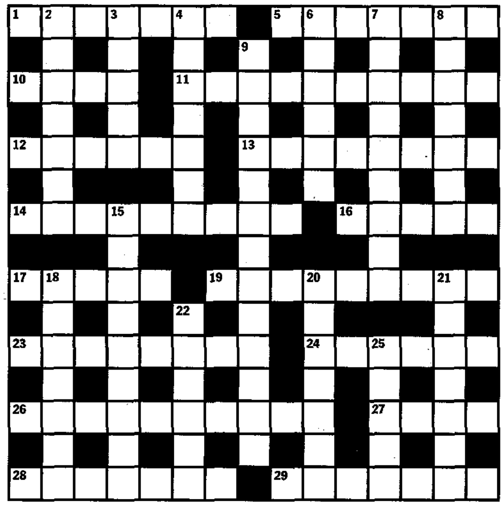
212-462-3319 or fax: 212-462-3595

*Sources: 1999 Spring MRI; 1998 Summer MRI

The 'Guardian' Crossword

ACROSS

1 The essence of roses flowed in Walpole's 17 of 16. (7)
5 For solidity, dive to what sounds like town. (7)
10 One of 9's set made a comeback in "Gotterdämmerung." (4)
11 Can Shaw's 17 take in a bone fracture? (10)
12 Slater's been given a pound for the cultivator. (6)
13 Sadly, only heartless men admitted. (8)
14 A moving description of how one heritage group managed the rest. (2,7)
16 An area of pitched ground? With nobs on! (5)
17 Socks in posh 15. (5)
19 Porky Empress's 17 of 16 will be arriving in seconds. (9)
23 Would a Spanish hero fall for such a sweetie? (4,4)
24 When young, Anne's 17 had these bits on the side. (6)
26 The well-known writer in very large island, the last to start. (4,6)
27 A time when old sailing ships lacked impudence? (4)
28 Turns up as a race reaches the finish. (7)
29 Without resistance, waves to the mugs. (7)



DOWN

2 The horologer's cat, on about being goody-goody. (7)
3 Make use of a curtain call (5).
4 A capital three-fold article! (7)
6 Praises former partner's taking back share. (6)
7 Road to Rome being unfinished, the Italian died climbing the volcano. (9)
8 Lagged behind Ted in taking scoff. (7)
9 Male drake flips over a novel 17. (9,4)
15 I screened version of 17. (9)
18 The head's back up in charge! The firm's back on time! (7)
20 Close fastening on evening wear. (7)
21 Was the scavenger spotted in the jung an ermine? (7)
22 An intimate devil to hug the Queen! (6)
25 Work Blake did on Dickens' 17. (5)

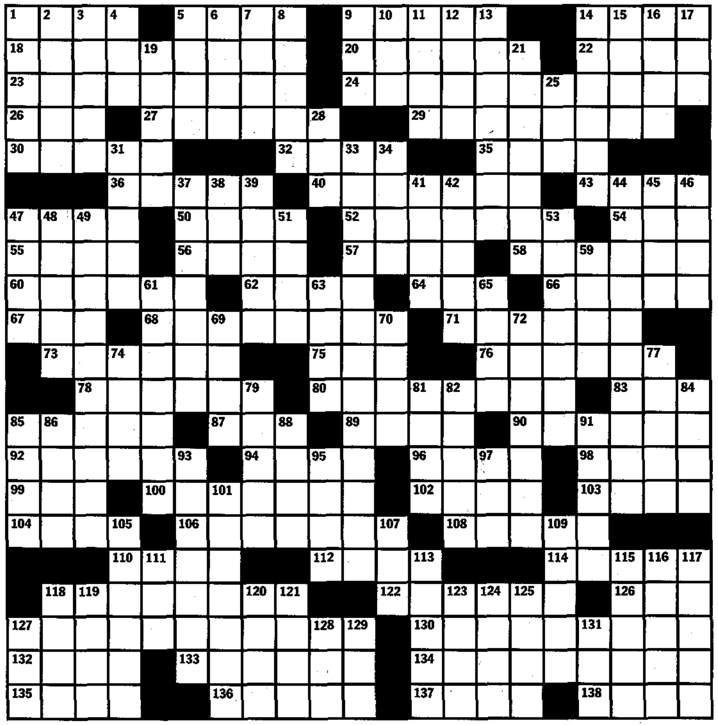
'Co-Workers': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Folklore monster
5 Building-block toy
9 Teasdale and Delano
14 Pats on
18 Camp worker
20 Eras
22 Pantyhose shade
23 Police worker
24 Salon worker
26 "—— as directed"
27 P.L.O. leader
29 Wooer's song
30 Bowling-alley button
32 Retro art style
35 Hamburger meat
36 Less than less
40 Footwear worker
43 Kin of a barge
47 Physiognomy
50 Summer zodiac people
52 Gives an account
54 Hurray, to José
55 North Carolina college
56 Portable shelter
57 Sandwich breads
58 Mended holes
60 City on the Rio Grande
62 Ocean motion
64 Moisturize
66 Release
67 Hoggery
68 Dye worker
71 Kind of sword
73 Author Fallaci
75 Fitness facility
76 Aspiring attorney's course
78 What you will
80 Music worker
83 Dance-name syllable
85 Worked at the blackjack table
87 Pass catcher
89 Historic Armstrong
90 Temporary nanny
92 Emphasizing word
94 Didn't survive
96 Do film-cutting
98 Antler
99 Pk. or Lex. in New York
100 Verbal comeback
102 Change the decor
103 Two-ply cookie
104 Orpheus's instrument
106 Ranch worker
108 Phones up
110 Mischief-maker of Scandinavian myth
112 Collar accessory
114 Varnish ingredient
118 Bishops' jurisdictions
122 Famed oracle's place
126 British rocker Brian
127 Financial worker
130 Newspaper worker
132 Malaria symptom
133 Furtive
134 Underground worker
135 Gershwin heroine
136 Crapshooter's "natural"
137 "The King and I" role
138 Baseball's Rose

DOWN

1 Happen
2 Gander's mate
3 Ancient Norse hieroglyphics
4 Jr. naval officer
5 Shakespearean graybeard
6 Napoleon stayed here
7 Country-club sport
8 Mountain nymph
9 Dry, as wine
10 Mil. mail depot
11 Onetime Supreme
12 Apex
13 Frozen dessert
14 Insomniacs' quaffs, for short
15 LSD
16 High land, in the Highlands
17 Solarium need
19 Governor's domain
21 Took the wheel
25 Chopin's "Piano Concerto —— Minor"
28 Gumshoe
31 Helen, in Roma
33 Reportorial worker
34 Comply with commands
37 Pennsylvania city
38 Behold
39 Rider of Scout
41 Doused the birthday candles
42 Concentrated beam
44 Construction worker
45 Jackie's couturier
46 "—— Our Part" (N.R.A. slogan)
47 Payments for service
48 —— the good
49 Editorial worker
51 Provoke, with "up"
53 Rival of Mozart
59 Projectionist's item
61 Strew
63 Part of D.J.
65 Bugler's "good night
69 Past due
70 Housebroken
72 "The Music Man" st
74 Detached territory
77 A question of locati
79 Give a grant
81 Harbor feature
82 Having seniority
84 River under the Pon Vecchio
85 Choose a channel
86 One of the deadly si
88 Cook's opus
91 Them there
93 Haggles
95 Greek vowels
97 Amin of Uganda
101 Imbues with venom
105 Marries on the run
107 Defective bomb
109 Compeer of Andersen
111 Tenth calendar pg.
113 The Who's record label
115 Large fishing net
116 Map detail
117 —— Dame
118 Venetian potentate, once
119 Don of talk radio
120 "Waiting for the Robert ——," 1912 tune
121 Croat, e.g.
123 "Crazy" bird
124 Blueprint
125 Wahine's wiggle
127 Metered vehicle
128 Scrape by meagerly
129 Rembrandt's last name
131 Pinch off

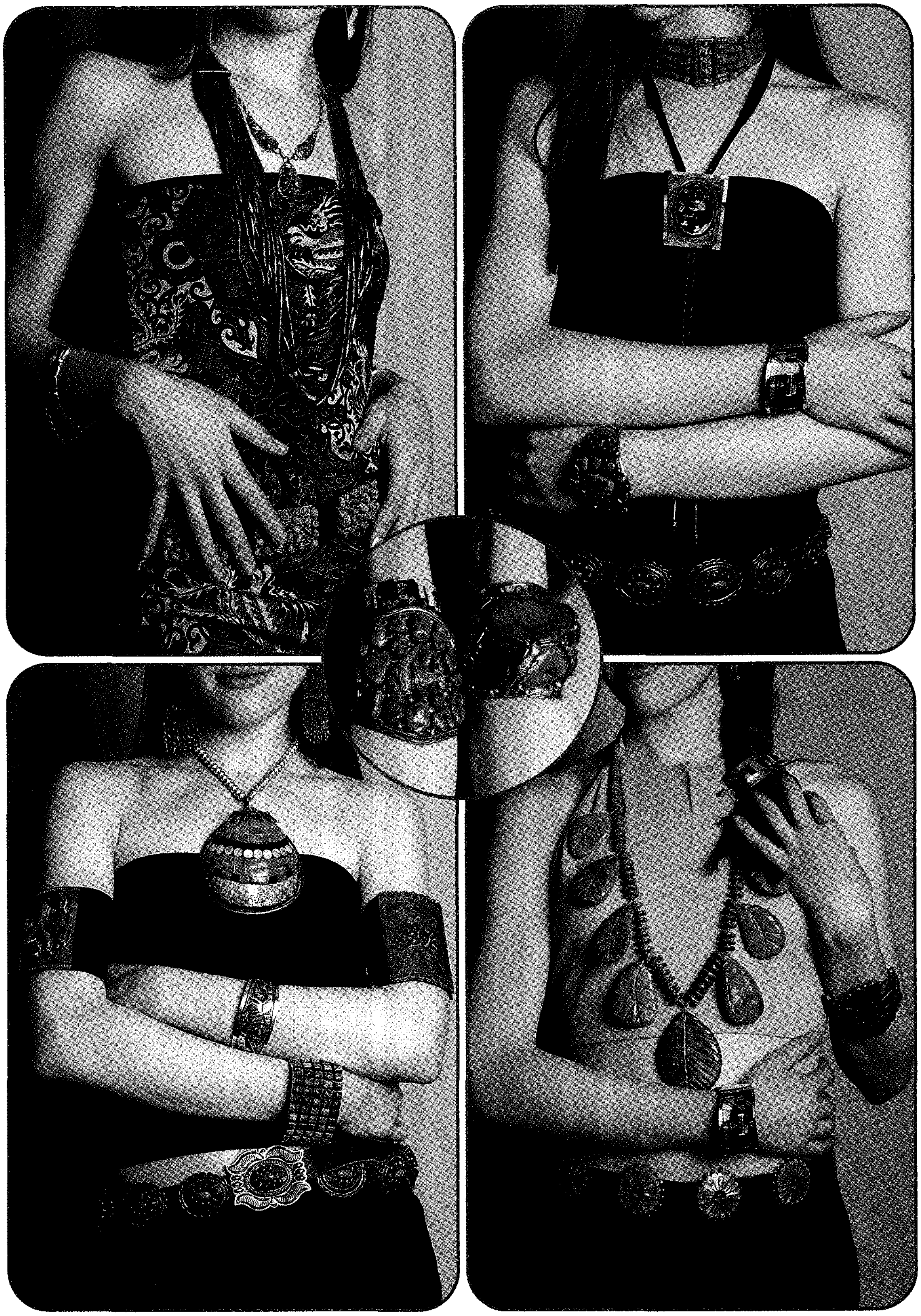


Solutions to last week's puzzles appear on page

DAVID SAITY

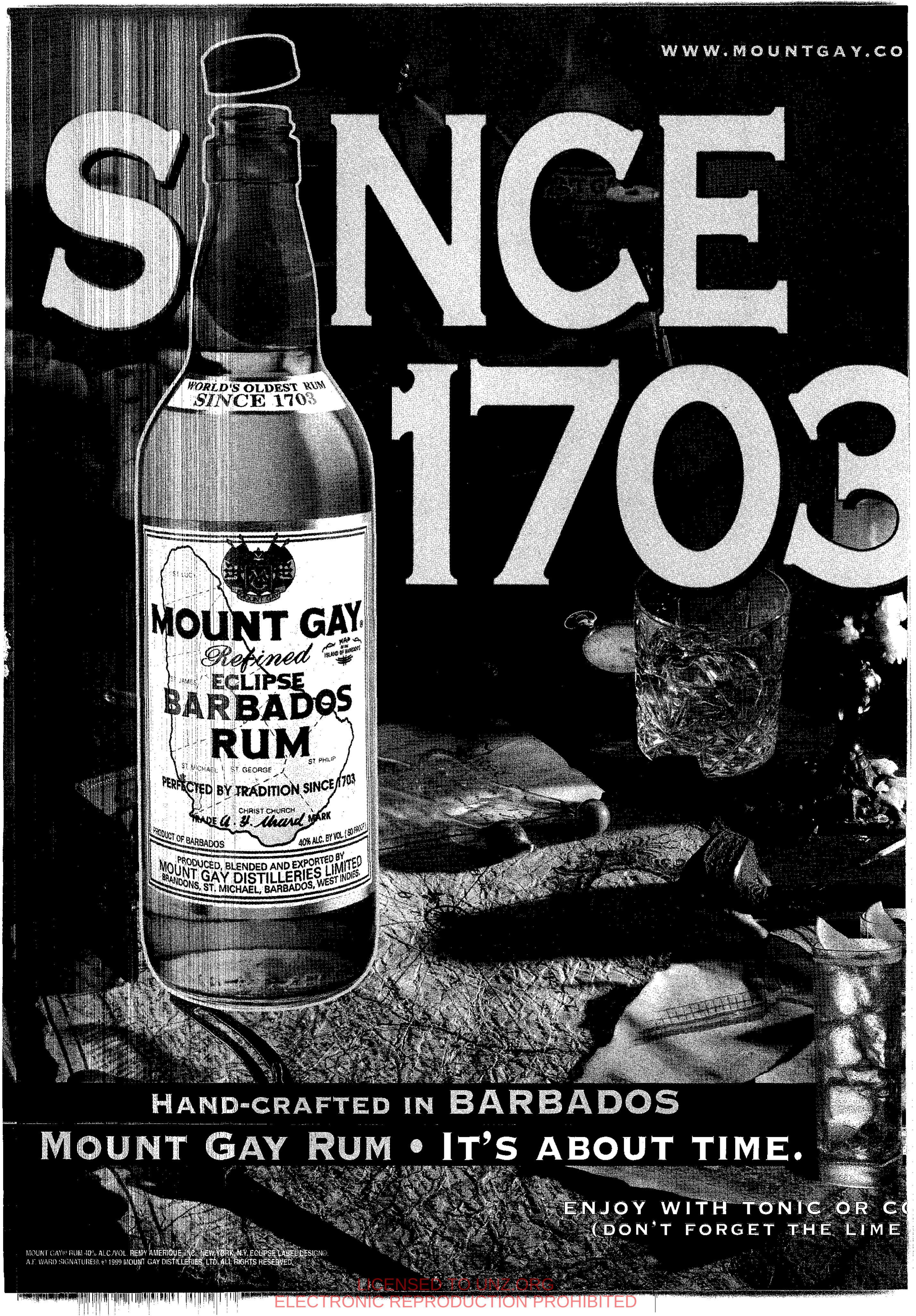
SINCE 1965

ılge yourself in the
ıty and allure of
y Jewelry's unsur-
ed collection of
10,000 one-of-a-
l, handcrafted
ve American
terpieces including
y stunning new
es which have just
ed. The Saity
elry collection is
ld-renowned and
ıres necklaces, ear-
s, bracelets, rings,
ties and concha
s all authentically
ted by artisans of
Hopi, Navajo and
i tribes from the
st sterling silver &
arat gold, handset
uoise, coral and jet
s. The Saity
elry collection has
featured editorial-
most major
ia, including *The*
York Times,
ıe, Harper's
ıar, Glamour and
'emoiselle, as well
ajor television
ons nationwide.



DAVID SAITY JEWELRY
450 Park Avenue (between 56th & 57th Sts.)
(212) 223-8125

Receive a special gift with purchase when you present this ad.


WWW.MOUNTGAY.CO
SINCE 1703
WORLD'S OLDEST RUM SINCE 1703
MOUNT GAY
Refined
ECLIPSE
BARBADOS RUM
PERFECTED BY TRADITION SINCE 1703
PRODUCT OF BARBADOS
40% ALC. BY VOL. (80 PROOF)
PRODUCED, BLENDED AND EXPORTED BY
MOUNT GAY DISTILLERIES LIMITED
BRANDONS, ST. MICHAEL, BARBADOS, WEST INDIES.
HAND-CRAFTED IN BARBADOS
MOUNT GAY RUM • IT'S ABOUT TIME.
ENJOY WITH TONIC OR CO
(DON'T FORGET THE LIME

MOUNT GAY® RUM 40% ALC./VOL. REMY AMERIQUE, INC., NEW YORK, N.Y. ECLIPSE LABEL DESIGN®.
A.F. WARD SIGNATURE®. © 1999 MOUNT GAY DISTILLERIES, LTD. ALL RIGHTS RESERVED.